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Postcolonial Theory and the Soviet-Ukrainian Context:
Reading Iurii Andrukhovych's 1989 Collection of Army Tales as a Post-Colonial Text

by

Darusia Zoriana Antoniuk

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment
of the requirements for the degree of Master of Arts

Department of Modern Languages and Cultural Studies

Edmonton, Alberta
Fall 2000

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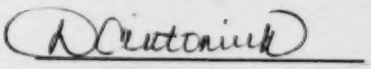

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«Поет не зрушить цього світу, він тільки подих передасть»

Юрій Ігорович Андрухович

ABSTRACT

This thesis explores the application of postcolonial cultural theory to Ukrainian cultural developments in the late Soviet period, focusing on the postcolonial features of the 1989 collection of army tales *From the Left, Where the Heart Is* (*Zliva, de sertse*) by Iurii Ihorovych Andrukhovych. The thesis is comprised of 3 chapters and an annotated bibliography of Andrukhovych's works. Chapter 1 introduces the reader to Andrukhovych, his works, and his army collection. Chapter 2 outlines the application of general postcolonial theory to the Soviet-Ukrainian context by Marko Pavlyshyn. Chapter 3 analyzes *From the Left, Where the Heart Is* according to the framework provided by Marko Pavlyshyn in his postcolonial interpretation of Andrukhovych's novel *Recreations* (*Rekreatsii*).

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The undersigned certify that they have read, and recommended to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled *Postcolonial Theory and the Soviet-Ukrainian Context: Reading Iurii Andrukhovych's 1989 Collection of Army Tales as a Post-Colonial Text* submitted by Darusia Zoriana Antoniuk in partial fulfillment of the requirements for the degree of Master of Arts.

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20 April 2000

Date

I dedicate this thesis to the Ukrainian pioneers in Canada, both past and present, and to my daughter, a pioneer of the future.

ACKNOWLEDGEMENTS

The preparation of this thesis would not have been possible without the assistance and inspiration of a number of people. I am grateful to Oleh Ilnytzkyj and Natalia Pylypiuk for their comments, criticism, and patience during the process of researching and writing; Michael Naydan, Maxim Tarnawsky, Vitaly Chernetsky, and Lida Stefanowska for their assistance in arranging an interview with Iurii Andrukhovych during his 1998 trip to North America; Michael Naydan for his comments and assistance in locating materials unavailable through the library loan system; and Iurii Andrukhovych for allowing me to interview him and diligently replying to my numerous requests and inquiries.

I also wish to thank Valerii Polkovsky, Anna Kuranicheva, Roman Shiyan, and Sergiy Morgovskyi for their assistance in translating, although all mistakes and inconsistencies are of course my own; Marusia Petryshyn and the staff at the Ukrainian Language Education Centre for their support and assistance; the Canadian Institute of Ukrainian Studies and the Ukrainian Canadian Foundation of Taras Shevchenko for their financial support; Roma Franko and Elena Glazov-Corrigan, who endowed me with a love of literature and taught me how to chart my own path; Nadia Prokopchuk, my parents, and countless individuals in Saskatoon, Saskatchewan who worked to establish the Ukrainian bilingual program and afforded me the opportunity to study Ukrainian; and, most of all, Carey and Anastasia who helped me to keep it all in perspective.

Unless otherwise indicated, all tables, appendices, and translations provided are my own. Translations were undertaken with the sole intention of making the text

accessible to academics with no reading knowledge of Ukrainian and, as such, they do not convey the literary merit and artistic sophistication of the Ukrainian original.

Personal names, place names, as well as journal, monograph, newspaper, and other titles are transliterated from contemporary Ukrainian using a simplified version of the Library of Congress system of transliteration. The footnotes and bibliography are transliterated following the same system of translation. Direct quotes and the nominative singular of selected terminology appear in the original Ukrainian and are accompanied by an English translation. Parenthetical references are used throughout the thesis to indicate the source of quotations and examples drawn from the original 1989 publication of *From the Left, Where the Heart Is*. All other relevant information is provided in footnotes at the bottom of the page.

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MODIFIED LIBRARY OF CONGRESS SYSTEM OF TRANSLITERATION

UPPER CASE		LOWER CASE	
Vernacular	**Romanization**	**Vernacular**	**Romanization**
А	A	а	a
Б	B	б	b
В	V	в	v
Г	H	г	h
Ґ	G	ґ	g
Д	D	д	d
Е	E	е	e
Є	Ie	є	ie
Ж	Zh	ж	zh
З	Z	з	z
И	Y	и	y
І	I	і	i
Ї	I	ї	i
Й	I	й	i
К	K	к	k
Л	L	л	l
М	M	м	m
Н	N	н	n
О	O	о	o
П	P	п	p
Р	R	р	r
С	S	с	s
Т	T	т	t
У	U	у	u
Ф	F	ф	f
Х	Kh	х	kh
Ц	Ts	ц	ts
Ч	Ch	ч	ch
Ш	Sh	ш	sh
Щ	Shch	щ	shch
Ю	Iu	ю	iu
Я	Ia	я	ia
		ь	'
		'	'
		«	" or '
		»	" or '
		<	'
		>	'

INTRODUCTION

In this thesis, I will explore the application of postcolonial cultural theory to the context of late-Soviet Ukrainian culture. I will identify the primary characteristics of the debate, focusing on the developments in Ukrainian literature of the late-1980s to early-1990s. An analysis of Iurii Andrukhovych's collection of army tales, *From the Left, Where the Heart Is* (*Zliva, de sertse*)[1], will highlight the main features of this debate.

Although the work of seminal postcolonial theorists (i.e., Gayatri Spivak, Edward Said, Homi Bhabha, Frantz Fanon) has been central to the development of general postcolonial studies, it is the work of Marko Pavlyshyn that will serve as the basis for my discussion. Although he is not alone in identifying Ukrainian culture as postcolonial, Marko Pavlyshyn has made the most systematic attempts to justify the theory's application to the Ukrainian context. His work is of specific interest because the Soviet- and post-Soviet periods provide the focus for his research; moreover, it provides a precedent for analyzing Andrukhovych's prose in light of postcolonial theory.

In this thesis I seek to explore the validity of a post-colonial reading of Iurii Andrukhovych's army tales. The work begins with a brief biography and publication history and is followed by a discussion of postcolonial theory and its application to the Ukrainian context. Although *FLWHI* was composed prior to both hlasnist' (i.e., glasnost) and Ukrainian independence, I seek to prove that the tales are postcolonial in attitude.

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[1] The collection will be referred to as the "army collection," the "army tales," or "*FLWHI*" henceforth. Titles of individual works within the collection as well as the titles of other works will initially appear in English translation accompanied by a transliteration of the original Ukrainian title in brackets. Subsequent mention will be made using the English translation only.

Pavlyshyn's discussion of Andrukhovych's novel, *Recreations* (*Rekreatsii*), as well as his discussion of postmodernism will be used to support a post-colonial analysis of *FLWHI*.

CHAPTER 1:

Biographic Notes and Publication History

I. A Brief Biography of Iuri Ihorovych Andrukhovych

In order to fully comprehend the importance of Iurii Andrukhovych in the continuum of Ukrainian letters, it is necessary to begin this study with a brief biography and publication history. Although Andrukhovych has become popular with both the reading public in Ukraine, particularly with Ukrainian youth, and Ukrainian academic circles in Ukraine and in the West, very little information is available about the author or his works. Moreover, what is available is scattered throughout various sources, many of which are not readily accessible in North American libraries. The most substantial attempts at outlining Andrukhovych's biography and publications can be found in *Ukraina Irridenta 13 + 2*[2] and on the Canadian Institute of Ukrainian Studies web site;[3] however, the information presented in both sources is incomplete. This chapter seeks to provide more detail than has been previously available. An annotated bibliography of Andrukhovych's works is appended to the end of this study and is intended to complement the biographic information presented in this chapter.

Iurii Ihorevych Andrukhovych (b. 13 March 1960, Ivano-Frankivs'k) is perhaps one of the most well known writers of contemporary Ukraine. He is a member of the

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[2] *Ukraina Irridenta 13 + 2* (Kyiv: Nova literatura, 1997) 6-9.

literary grouping Dogs of St. George (Psy sviatoho Iura) and the Association of Ukrainian Writers (Asosiatsiia ukrains'kykh pys'mennykiv) and has been active as a poet, prosaist, translator[4], essayist[5], screenplay writer[6], and academic[7].

After completing a course of studies in the Division of Editing in the Department of Engineering and Economics at the Iv. Fedorov Ukrainian Polygraphic Institute in L'viv (1982), Andrukhovych was required to serve a 1 ½ year term in the Soviet military. In May 1983 Andrukhovych was sent to Chernivtsi to a military training unit where he underwent six months of basic training in the infantry and electronics. After successfully completing the sergeant's exam, Andrukhovych spent his remaining year of active service in a forest detachment in Vinnyts'ka oblast in Eastern Ukraine. Upon being discharged in November 1984, he returned to Western Ukraine where, from 1985 until 1989, he worked as a copy editor in a printing shop. Andrukhovych has also completed advanced literary courses at the Institute of Literature in Moscow (1991) and a graduate program at the V.

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[3] "Author Information: Yuri Andrukhovych," Canadian Institute of Ukrainian Studies, 28 Mar. 2000 <http://www.utoronto.ca/cius/HTMfiles/Langlit/Andrukh/and-info.htm>.

[4] *Ukraina Irredenta* notes that Andrukhovych has translated works by Polish (T. Konwicki), German (R. M. Rilke, F. Holer, F. von Hertsmanovs'ki-Orlando), and Russian (B. Pasternak, O. Madel'shtam, A. Kim) authors (8). See also Iurii Andrukhovych, *Nezdolannyi chuty dzvin*, *Zhovten'* 1982.5:11.

[5] Jurij Andruchowycz, *Erz-herz-perc: Eseje*, trans. Ola Hnatiuk and Przemyslaw Tomanek (Warszawa: Tyrsa; Izabelin: Świat literacki, 1996).

[6] *Oxygen Starvation = Kysnevyi holod*. Screenplay by Yuri Andrukhovych and Andriy Donchyk. Dir. Andriy Donchyk. Kobza, c1991. For more information about the film see "Ukrainian-Canadian Film *Oxygen Starvation* Receives Numerous Awards," *The Ukrainian Weekly*, 24 Jan. 1993, 8 Nov. 1999 <http://www.ukrweekly.com/Archive/1993/049325.shtml>.

[7] Prior to the defense of his dissertation in 1996 [Iurii Ihorovych Andrukhovych, *Bohdan-Ihor Antonych i literaturno-estetychni kontseptsii modernizmu: Avtoreferat dysertatsii na zdobuttia naukovoho stupenia kandydata filolohichnykh nauk* (Ivano-Frankivs'k: Prykarpats'kyi universytet imeni V. Stefanyka, 1996)], Andrukhovych published a number of articles on the subject of Antonych and Modernism [Iurii Andrukhovych, "Ievanheliie vid Antonycha, abo Zelena knyha proshchannia," *Radians'ke literaturoznavsto* 1989.10: 55-59; Iurii Andrukhovych, "Velyke okeanichne plavannia B. I. Antonycha," *Vsesvit* 1990.2: 135-141; Iurii Andrukhovych, "Poetychnyi tekst iak nasharuvannia mifiv: Za sposterezhen' nad 'Knyhoiu Leva' B. I. Antonycha," *Visnyk Prykarpats'koho universytetu: Filolohiia: Vypusk 1* (Ivano-Frankivs'k: Plai, 1995) 179-185; Jurij Andruchowycz, "Folkloryzm i etnografizm w twórczosci Bohdana Ihora Antonycza," *Konteksty* 1996.4: 85-89.].

Stefanyk Precarpathian University in Ivano-Frankivs'k (1996). He has taught at L'viv State University, lectured at the Kyiv Mohyla Academy, and will travel to the United States as a Fulbright scholar in May 2000. He has headed the poetry section of the Ivano-Frankivs'k newspaper *Pereval* (1991-1995) and co-edits the small independently produced Ivano-Frankivs'k journal *Thursday* (*Chetver*). In addition, Andrukhovych co-edited a series of anthologies of new writing from Western Ukraine[8] and, in recent years, he has contributed a semi-regular column to the Ukrainian newspaper *The Day* (*Den'*).[9]

However, he is best known for his involvement in the Bu-Ba-Bu literary collective and performance group[10], the name of which consists of the first syllables of the words "burlesque" (бурлеск), "farce" (балаган), and "buffoonery" (буфонада). Through his involvement in Bu-Ba-Bu, a group, which has been described as "...a seminal part of the literary culture of the Eighties..."[11], Andrukhovych was a major participant in the cultural renaissance experienced in Ukraine in the late-Soviet and early-

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[8] Iurii Andrukhovych, et al., eds., *Zhyto na kameni: Tvory pys'mennykiv Ivano-Frankivshchyny*, Knyha druha: Proza (Kolomyia: Vik, 1996); Iurii Andrukhovych, et al., eds., *Iavorove lystia: Tvory pys'mennykiv Ivano-Frankivshchyny*, Knyha persha: Poeziia (Kolomyia: Vik, 1996).

[9] See the archive at <www.day.kiev.ua>.

[10] Bu-Ba-Bu was co-founded by Andrukhovych, Victor Neborak, and Oleksandr Irvanets in L'viv in 1985. In his "Avtobiohrafiia?" Andrukhovych speaks amusingly about the group's establishment:

> In the spring of 1985 an event occurred that shook all of L'viv: along with Viktor and Sashko, Sashko and Victor, I founded Bu-Ba-Bu and we saw that it was good. [...] Our association became nothing less than an opportunity for our survival in the second half of the 1980s. Since the beginning of the 1990s we have seriously considered erecting a statue in our honour.
>
> У квітні 1985 р. прийшла подія, що потрясла цілим Львовом: разом з Віктором і Сашком, Сашком і Віктором, ми заснували Бу-Ба-Бу і побачили, що воно добре. [...] Наше об'єднання стало для нас не чим іншим, як можливістю виживання у другій половині вісімдесятих років. З початком дев'яностих ми всерйоз задумалися про спорудження самим собі пам'ятника. (31)

[11] Author Notes, *From Three Worlds: New Writing from Ukraine*, eds. Ed Hogan, Askold Melnyczuk, Michael Naydan, Mykola Riabchuk, and Oksana Zabuzhko (Boston: Zephyr Press, 1996) 273.

independence periods[12] and rose to national and international prominence in the early 1990s following the publication of his short novel *Recreations* (1992).[13] On 13 May 1994 Bu-Ba-Bu celebrated its so-called "100th anniversary" (the sum of the ages of the three members).[14] This collective of Western Ukrainian writers[15] marked the event with the publication of an anthology of their selected writings[16] and a performance entitled *Chrysler Imperial* which took place in the spring of 1992 at the L'viv opera house[17]. Since the mid-1990s, the members of Bu-Ba-Bu have gone on to various projects.

Iurii Andrukhovych, the group's "Patriarch"[18], made his literary debut in 1982 with the publication of selected poems from his high school years[19] and a translation of a

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[12] In her discussion of Andrukhovych's *Recreations*, Slobodanka Vladiv-Glover claims that the group is "stylistically marked as both post-Perestroika and Post-Soviet" ("Iurii Andrukhovych's *Recreations* and Ukrainian Postmodernism" 79). However, it is difficult to ignore the discrepancy between the group's participation in the cultural events of the late-Perestroika period and the relative absence of group activity in the period following the performance of *Chrysler Imperial*.

[13] Iurii Andrukhovych, *Rekreatsii*, *Suchasnist'* 1992.1: 27-85.

[14] In his "Avtobiohrafiia?" Andrukhovych writes: "In 1994, on May 9th we celebrated the collective passage of 100 years, and thus youth was over. / 9 травня 1994 нам виповнилося рівно сто років, і так минула молодість." (31)

[15] Andrukhovych was born and lives in Ivano-Frankivs'k; Neborak is from L'viv; and, while Irvanets is originally from a village, he resided in Ternopil' at the time of Bu-Ba-Bu's establishment.

[16] *Bu-Ba-Bu: Tymchasovo vykonuiuchi obov'iazky / Magistriv H / ry v osobakh Patriarkha Bu-Ba-Bu Iuriia Andrukhovycha (nar. 13.03.1960), Pidskarbiia Bu-Ba-Bu Oleksandra Irvantsia (nar. 24.01.1961), Prokuratora Bu-Ba-Bu Viktora Neboraka (nar. 09.05.1961), zibrani z nahody storichchia (34+33+33) ikhnikh urodyn, iake vypovnylosia 9 travnia 1994 roku vid Rizdva Khrystovoho* (L'viv: Kameniar, 1995). For a review of the book see Marko Andryczyk, "Collection of works celebrates '100 years' of the Bu-Ba-Bu," *The Ukrainian Weekly*, 17 Mar. 1996, 11 Aug. 1999 <http://ukrweekly.com/Archive/1996/119625.shtml>.

[17] Victor Neborak mentions the performance in a 1994 interview ("Z vysoty litaiuchoi holovy, abo zniaty masku: Rozmova z Viktorom Neborakom" 58). Andrukhovych describes the literary performance in his essay "Ave, Kraisler!" (7-15).

[18] The members of Bu-Ba-Bu were bestowed their titles on each of their 30th birthdays. Andrukhovych became the group's "Patriarch" (Патріарх) in 1990; Victor Neborak was awarded the rank of "Procurator" (Прокуратор) in 1990; and Oleksandr Irvanets became the group's "Treasurer" (Підскарбій) in 1991. Andrukhovych describes his position:

> ...On the 13 March 1990, on the occasion of my 30th birthday, the title of Patriarch of Bu-Ba-Bu was bestowed upon me. This title is not really a spiritual one: the sphere of interest of the abovementioned Patriarch concerns, rather, the "knots of connections", that it the "transition of the soul into the material." Everything that I am occupied with in literature can be effectively reduced to a clandestine and almost maniacal groping of these bittersweet connections, which I hope that there is something in my texts to date that stands as evidence (see the collections of

German edition of Edgar Allan Poe[20]. Andrukhovych's poetic works include three collections as well as a number of poems that appeared in various literary journals and anthologies[21]. His first poetry collection, *Sky and City Squares* (*Nebo i ploshchi*)[22], was published in 1985. Andrukhovych's early poems, particularly his second collection *Downtown* (*Seredmistia*),[23] have been described as embodying an "elegiac and classical character / елегійно-класицистичний характер"[24] while his third collection, *Exotic Birds and Plants* (*Ekzotychni ptakhy i roslyny*)[25] is "carnavalesque and country-fair like / балаганно-ярмарковою".[26] Although he has continued to publish poems periodically, Andrukhovych has primarily focused on prose since 1989.

Andrukhovych's army stories,[27] the topic of this thesis, were published in 1989 and represent his first experimentation with prose-writing. These works were followed by three novels, all of which were initially serialized in the journal *Suchasnist'*. *Recreations* appeared in 1992 in the first issue of the journal to be published in Ukraine.

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poetry "Downtown", 1989, and "Exotic Birds and Plants", 1991, and also the attempts at novels that are collected within the covers of this book).

...13 березня 1990 р., з нагоди свого тридцятиліття, я отримав сан Патріарха Бу-Ба-Бу. Цей сан можна віднести до не цілком духовних: сферою зацікавлення згаданого Патріарха є радше "вузли сполучень", себто "переходи духа в матеріальне". Усе, чим займаюсь в літературі, можна остаточно звести до таємного і замалим не маньякального намацування цих болісних і солодких вузлів, чому свідченням, я сподіваюся, є бодай дещо з моїх дотеперішніх текстів (див. Збірки віршів "Середмістя", 1989 та "Екзотичні птахи і рослини", 1991, а також уміщені під цією обкладинкою спроби романів). ("Avtobiohrafiia" 31)

[19] Iurii Andrukhovych, *Viruiu v zhyttievu sylu svitla, Zhovten'* 1982.5: 10.
[20] Andrukhovych, *Nezdolannyi chuty dzvin*.
[21] For a more complete listing of Andrukhovych's poetic works, please refer to the *Annotated Bibliography of Andrukhovych's Works*.
[22] Iurii Andrukhovych, *Nebo i ploshchi: Poezii* (Kyiv: Molod, 1985).
[23] Iurii Andrukhovych, *Seredmistia: Poezii* (Kyiv: Radians'kyi pys'mennyk, 1989).
[24] *Ukraina Irridenta* 7.
[25] Iurii Andrukhovych, *Ekzotychni ptakhy i roslyny: Poezii* (Kyiv: Molod, 1991); *Ekzotychni ptakhy i roslyny z dodatkom 'Indiia': Kolektsiia virshiv* (Ivano-Frankivs'k: Lileia-NV, 1997).
[26] *Ukraina Irridenta* 7.
[27] Iurii Andrukhovych, *Zliva, de sertse: Opovidannia, Prapor* 1989.7: 43-101.

Moskoviada (*Moskoviada*)[28] was published in 1993[29] and *Perversion* (*Perverziia*)[30] followed in 1996.[31] All three of these works were subsequently published in monograph form.[32] The novels, which have been described as a trilogy,[33] betray "[…] a preference for games with the text and with the reader, mystification (however, in a suffiently prosaic fashion), collage, eroticism, and a love for the magical and extraordinary. / […] схильність до гри з текстом і з читачем, містифікаторство (зрештою, достатньо прозове), колажність, еротизм, любов до магічного і надзвичайного."[34]

Andrukhovych has become very popular in recent years and has been described as "the premiere novelist in Ukraine".[35] His works have been published in important literary

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[28] The novel is largely based on Andrukhovych's experiences in Moscow from 1989-1991 during his studies at the Gorky Literary Institute.

[29] Iurii Andrukhovych, *Moskoviada: Roman zhakhiv, Suchasnist'* 1993.1: 40-84; 1993.2: 10-53.

[30] Marko Stekh, "Khto khoche vidrodytysia, musyt' pomerty," rev. of *Perverziia*, by Iurii Andrukhovych; *Oko prirvy*, by Valerii Shevchuk; and «*Ne-My*», by Iurko Hudz', *Krytyka* 1999.3: 17-18.

[31] Iurii Andrukhovych, *Perverziia: Roman, Suchasnist'* 1996.1: 9-85; 1996.2: 9-79.

[32] *Recreations* was re-published along with *Moskoviada* in two separate books that were both entitled *Rekreatsii: Romany* (Kyiv: Chas, 1997; Ivano-Frankivs'k: Lileia-NV, 1997). An English translation of *Recreations* was published by the Canadian Institute of Ukrainian Studies in 1998 [Yuri Andrukhovych, *Recreations*, trans. Marko Pavlyshyn (Edmonton: Canadian Institute of Ukrainian Studies, 1998)]. *Perversion* was published separately in 1997 [Iurii Andrukhovych, *Perverziia: Roman* (Ivano-Frankivs'k: Lileia-NV, 1997)].

[33] Serhii Kvit writes:

> The novels […], if so desired, may be viewed as a trilogy: the hero (or anti-hero?) of each of them is a poet-bohemian that finds himself in the very epicentre of fatal metamorphoses from the physical to the metaphysical and vice-versa. All of the novels consider themselves to be a sufficiently sensitive mixture of genres and styles (confession, black realism, thriller, gothicism, satire), while the sequence of events in them occurs in an exceedingly limited and condensed time frame […].
>
> Романи […] при бажанні можна розглядати як трилогію: героєм (антигероєм?) кожного з них є поет-богема, що опиняється в самому епіцентрі фатальних перетворень фізики в метафізики і навпаки. Всі романи являють собою доволі відчутну жанрово-стилістичну суміш (сповідь, чорний реалізм, тріллер, готика, сатира), час розвитку дії в них вельми обмежений і сконденсований […] (*Ukraina Irridenta* 7).

[34] *Ukraina Irridenta* 7.

[35] Peter McCarthy, rev. of *From Three Worlds: New Writing from Ukraine*, "Prose Microreviews, December/January 1996-97," *Boston Review*, 4 Apr. 2000 <http://www-polisci.mit.edu/Boston Review/BR22.1/prosemicro.html>.

journals (i.e., *Suchasnist'*) as well as in monograph form. He has been honoured for both his poetry and prose with numerous awards[36] and a nomination for the prestigious Shevchenko prize in literature.[37] Andrukhovych's poetry has also been assimilated by Ukrainian popular culture as is evidenced by the number of contemporary rock groups (i.e., Dead Rooster [Mertvyi piven']) that have collaborated with the author and/or set his poetry to music.[38]

Andrukhovych's popularity is also beginning to grow abroad. He has participated in numerous conferences throughout Europe[39] and was recently featured in the International Festival of Authors at the Harbourfront Reading Festival in Toronto (1998).[40] A number of translations and reprints of Andrukhovych's works have been published through traditional means and on the Internet. For instance, the last story from

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[36] In 1996 Andrukhovych was presented with the Lapica Awards prose prize while Bu-Ba-Bu received the prize in poetry. Andrukhovych also received the award for current fiction for his novel *Perversion* at the 1997 Publishers' Forum in L'viv.

[37] Andrukhovych withdrew his nomination for the Shevchenko prize. See Marko Andryczyk, "1997: A Year of Yurii Andrukhovych in Print," *The Ukrainian Weekly*, 3 May 1998, 11 Aug. 1999 <http://www.ukrweekly.com/Archive/1998.189818.shtml>; James Mace, "Can the Shevchenko Prize be Saved?" *Den'*, 28 Feb. 2000 <http://day.kiev.ua/DIGEST/1998/03/title/tit-2.htm>; Mykola Riabchuk, "New Generation Chooses Pepsi but State Prizes are Still to the Taste of Many," *Den'*, 10 Nov. 1999 <http://day.kiev.ua/DIGEST/1998/03/culture/cul-3.htm>.

[38] The popular contemporary Ukrainian rock band Dead Rooster (Mertvyi piven'), winner of the first place prize at the 1991 *Chervona ruta* festival, has often set Andrukhovych's poetry to music. The group's 1996 recording *Il' Testamento* included five songs based on Andrukhovych's poems while their most recent album Shabadabada includes one of his poems. Jeremiahy's Lament (Plach Ieremii) also performed one of Andrukhovych's poems on *let everything stay as it is...* (*nai bude vse iak ie...*) and are reported to have included Andrukhovych's poetry on the album *The doors which really exist* (*Dveri kotri naspravdi ie*). The group Hedgehog (Izhak) has also set Andrukhovych's poetry to music on their album *Sweater* (*Sveter*).

[39] Andrukhovych discussed the existential dimension of Chornobyl' in Ukrainian literature at the 1999 P.E.N. World Congress in Warsaw, Poland ("English Pen News and Events," 4 April 2000 <http://www.pen.org.uk/public/news/news.htm>). See also *Annotated Bibliography of Andrukhovych's Works*.

[40] Kevin Connolly, "May we Humbly Recommend...: 'Unknowns' are Often the Best Bet at the Author's Festival," *Boston Review* 24 Sept. 1998, 4 Apr. 2000, <http://www.eye.net/eye/issue/issue_09.04.98/art/books.html>; Elizabeth Renzetti, "A Literary Party of Five," *The Globe and Mail* 21 Oct. 1998.

FLWHI is included in Glas's anthology of new Ukrainian writing in English translation[41] and an English translation of *Recreations* was published by the Canadian Institute of Ukrainian Studies.[42] A translation of the tenth chapter of *Perversions* appeared in 1999[43] and the publication of the novel in its entirety is forthcoming.[44] Polish,[45] German,[46] and Hungarian[47] translations of Andrukhovych's works have also been published and a Finnish translation of excerpts from *Moskoviada* and *Perversion* is currently available on the Internet.[48]

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[41] Yuri Andrukhovych, "Observation Duty," trans. Christine M. Sochocky with George Packer, *From Three Worlds: New Writing from Ukraine*, eds. Ed Hogan, Askold Melnyczuk, Michael Naydan, Mykola Riabchuk, and Oksana Zabuzhko (Boston: Zephyr Press, 1996) 207-224.

[42] Andrukhovych, *Recreations*.

[43] Yuri Andrukhovych, "The Testament of Antonio Delcampo," trans. Michael M. Naydan, *AGNI* 1998.48: 219-234.

[44] According to Michael Naydan, translator of *Perversion*, "The translation of "Perversion" is currently with literary agent Andrew Wilie in New York, who is deciding whether to take Andrukhovych on as a client." (Michael M. Naydan, e-mail to Darusia Z. Antoniuk, 8 Dec. 1999.)

[45] Jurij Andruchowycz, *Ave, Chrysler!*, trans. Bohdan Zadura, *Bu Ba Bu i inni: (ukraincy): I na co nam Nietsche?* (Warszawa: Literatura na Świecie, 1995); *Erz-Herz-Perz: Eseje*, trans. Ola Hnatiuk and Przemyslaw Tomanek (Warsaw: Tyrsa; Izabelin: Świat literacki, 1996); "Folkloryzm i etnografizm w twórczości Bohdana Ihora Antonycza," *Konteksty* 1996.4: 85-89; "Miasto-okręt," trans. Ola Hnatiuk, *Bu Ba Bu ta inni: (ukraincy): I na co nam Nietzsche?* (Warszawa: Literatura na Świecie, 1995); *Rekreacje*, trans. Ola Hnatiuk (Warsawa: Świat literaski, 1994); *Rekreacje*, trans. Ola Hnatiuk (Warszawa: Tyrsa; Izabelin: Świat literaski, 1996); "Samijlo Niemirycz, watażka doskonały," trans. Joanna Rachoń, *Bu Ba Bu i inni: (ukraincy): I na co nam Nietzsche?* (Warszawa: Literatura na Świecie, 1995); "Wiersze," trans. Bohdan Zadura, *Bu Ba Bu I inni: (ukraincy): I na co nam Nietzsche?* (Warszawa: Literatura na Świece, 1995).

[46] Sigvard Lindqvist , ed., *Det okända Ukraina: Ukrainska dikter*, (Wettern, 1995); Stefan Simonek and Alois Woldan, eds., *Stanislau-Europa erlesen: Galizien*, (Klagenfurt: Wieser, 1998); Jurij Andruchowytsch, "Links, wo das Herz schlägt," *Letzter Besuch in Tschornobyl: Ukrainische Erzähler der Gegenwart*, trans. Anna-Halja Horbatsch (Kranichfeld and Marburg, 1994); *Spurensuche im Juli*, trans. Anna-Halja Horbatsch (Reichelsheim: Brodina, 1995).

[47] Jurij Andruhovics, *Rekreáció: Regény*, trans. Jozsef Attila Kör (Budapest, 1999).

[48] "Juri Andruchovytsch," "Takaisin Mukkula-sivulle," 4 Apr. 2000 <http://www.dlc.fi/taifuuni/

II. *From the Left, Where the Heart Is*: Details of Publication

The subject of this study, Iurii Andrukhovych's *FLWHI*, is a collection of seven short stories on the subject of life in the Soviet military. The stories bear the following titles: (1) "From the Left, Where the Heart Is" ("Zliva, de sertse"); (2) "The Royal Hunts" ("Korolivs'ki lovy"); (3) "Winter and the Dreams of the Sentry" ("Zyma i sny vartovoho"); (4) "How We Killed Piatras" ("Iak my vbyly Piatrasa"); (5) "OK, Salamander!" ("O'kei, Salamandra"); (6) "An Insignificant Adventure with a Demobilized Soldier" ("Neznachna pryhoda z demobilizovanym"); and (7) "The Festival of Active Observation" ("Sviato aktyvnoho spohliadannia").

Each tale is centred on a single event or character and illustrates a particular facet of military service. The first story describes the convalescence of a new recruit in a battalion hospital and his affair with a nurse. The second, "The Royal Hunts," concerns the shooting of a regiment commander by a "demob" (i.e., a soldier who is about to be demobilized). "Winter and the Dreams of the Sentry" unfolds as a stream of consciousness, a dream-like state in which the narrator describes a night on guard duty at a sentry post just meters from the border of West Germany. "How We Killed Piatras" chronicles the response of a military unit after the tragic death of a fellow recruit. "OK, Salamander!" follows a new recruit through his first year of service in the army, revealing his spiritual corruption at the hands of the military and Soviet society. "An Insignificant Adventure with a Demobilized Soldier" recounts the beating of a sergeant on the day of

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ANDRU1/HTML>; <http://www.dlc.fi/taifuuni/ANDRU2.HTML>.

his release. The final story, "The Festival of Active Observation," describes a recently demobilized soldier's re-entry into society.

The stories were initially "written for the drawer" and circulated in manuscript among a few Ukrainian academics. Due to the unfavourable descriptions of life in the Soviet military, Andrukhovych had difficulty publishing the collection. In a review of *From Three Worlds*, an anthology of writings by the newest generation of Ukrainian writers, Vitaly Chernetsky notes: "...Andrukhovych's cycle of army stories, published in 1988 after some delay and resistance by the authorities, caused quite a stir in Ukraine, in a development somewhat similar to that surrounding the works of the Russian writer Sergei Kaledin."[49] Mykola Riabchuk comments on the unlikelihood of the collection's publication prior to hlasnist' (i.e., glasnost):

> I assume that everyone who read your [Andrukhovych's] prose would agree that in 1984 the collection did not have the slightest chance of being published. Furthermore, even to show this prose to others or increase its "exposure" in that period was extremely risky. In addition, the very fact that the collection saw publication not in 1986 or even in 1988 speaks for itself. It was easier with poetry, insofar as its perspective on the world and everyday life was less direct, more "abstract." However, even in this instance, as far as I understand, not everything went smoothly and, as is often said, not everything made it to print.
>
> Кожен, хто читав твою прозу, гадаю, погодиться, що якихось шансів на публікацію у 1984 році вона не мала; більше того, навіть показувати, «поширювати» таку прозу в ті часи було доволі ризиковано; зрештою, сам факт, що вона побачила світ не у 1986-му і навіть не у 1988 році, говорить сам за себе. З віршами було трохи легше, оскільки сам їх стосунок до світу, до навколишнього життя опосередкованіший, «абстрактніший». Хоч і там, наскільки я знаю, не все було гладко й далеко не все, як то кажуть, надавалось до друку.[50]

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[49] Vitaly Chernetsky, "Opening the Floodgates: The New Ukrainian Writing," rev. of *From Three Worlds: New Writing FromUkraine*, ed. Ed Hogan, *Slavic and East European Journal* 41.4 (1997): 675.
[50] Mykola Riabchuk, "Zamist' pisliamovy do 'Rekreatsii': Interv'iu z Iuriiem Andrukhovychem," *Suchasnist'* 1992.2: 114.

Even as late as 1989, the encouragement and assistance of Mykola Riabchuk — described as "the catalyst for a new generation"[51] — played a decisive role in the collection's eventual acceptance for publication by the journal *Prapor*.[52]

In contrast to Andrukhovych's later prose works, particularly *Recreations* and *Perversions*, *FLWHI* has received relatively little critical attention either in Ukraine or in the West. Evidence of a favourable reception of the army tales rests mainly in Valerii Shevchuk's glowingly positive afterward to the collection,[53] Oksana Zabuzhko's and Natalka Bilotserkivets's choice of *FLWHI* as one their favourite new prose works piblished in 1989,[54] as well as the degree of support elicited from Mykola Riabchuk in the process of publication attest to the collection's merit. The most obvious explanation for a such an oversight by scholars appears to be rooted in the perception that the tales are "weaker" or less stylistically developed than Andrukhovych's poetry or later prose works,

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[51] Solomea Pavlychko, "Facing Freedom: The New Ukrainian Literature," *From Three Worlds: New Writing from Ukraine*, eds. Ed Hogan, Askold Melnyczuk, Michael Naydan, Mykola Riabchuk, and Oksana Zabuzhko (Boston: Zephyr Press, 1996) 13.

[52] In an e-mail communication (21 December 1999), Riabchuk writes:

> I read Yuri's short stories in 1984 as he had smuggled them from the Army: in a type-written manuscript, in confidence. I liked them very much – I felt they resembled my own clandestine stories (Yuri read them in manuscript-form as well before his began his service in the Army) but they covered absolutely another world (I've never been to the Soviet Army). The Army was still a "sacred cow" in the USSR at that time and definitely could not been described in the manner in which Yuri did. I showed the stories only to the closest of friends, "not to be forwarded" anywhere. Yet, as perestroika advanced I began to promote not only the new poetry but the new prose as well, which seemed even more controversial from the point of view of official Socialist Realism. At the time, the Kharkiv monthly *Prapor* (now *Berezil'*) seemed to be the most 'liberal' literary periodical, in both political and aesthetic terms (I mean, it was more open to modern writing than, say, traditionalistic and largely ethnographic *Zhovten'* and *Dzvin'*). I got full support in my project from Valeriy Diachenko, then the editor of the critical section, and his colleague Svitlana Sulyma, the editor of the prose section. The idea was to represent the new, mostly underground prose in a few issues of *Prapor*. The chief editor was a conservative, so we needed some authoritative foreword (a "so-called" *parovoz*, to accompany the "dubious" texts) and Mykola Zhulynsky, then the influential deputy director of the Institute of Literature, provided us with such support. (Actually, I wrote it myself, he just signed it – and I highly appreciate this gesture). [edited for clarity – D. A.]

[53] Valerii Shevchuk, "Z vidkrytym zaborolom: Pro prozu Iuriia Andrukhovycha," *Prapor* 1989.7: 101-103.

especially his *Recreations*. This bias is clearly felt in Vitaly Chernetsky's criticism of the editorial decision to include one of the army tales, rather than an excerpt from another work, to represent Andrukhovych in *From Three Worlds*:

> A leading poet, novelist and essayist, he [Andrukhovych] is represented in the anthology by an early story which offers little insight into his overall thematic and stylistic concerns (the story included, "Observation Duty," is important though in its uncompromising portrayal of the traumatizing effect of serving in the Soviet army...).[55]

In another review article, Chernetsky praises the publication of *Recreations* in English translation and, although he expresses hope that Andrukhovych's other works will also be published, he noticeably fails to mention the army collection.[56]

The relative absence of critical works on the army collection can be partially explained by the circumstances of its publication. The timely appearance of *Recreations* in the premier issue of *Suchasnist'*, a journal that is widely read both in Ukraine and in diaspora communities throughout the world, introduced Andrukhovych to a wide readership at a time when literary innovation was eagerly embraced. Secondly, the ironic portrayal of the Ukrainian diaspora and the carnavalesque festival setting (reminiscent of the *Chervona ruta* festivals of the early 1990s) provided a topical focus for readers both in Ukraine and in the West. However, it is the strongly negative reception of certain aspects of the novella, such as the explicit language and sexual content, which drew attention to Andrukhovych and assured his notoriety and his popularity, especially amongst Ukrainian youth. Marko Pavlyshyn comments:

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[54] Oksana Zabuzhko, "1989-i uviide v literaturu pid znakom nadii," *Literaturna Ukraina* 26 Apr. 1990: 1; Natalka Bilotserkivets', "Naipryiemnishoiu dlia mene stala z'iava molodoi ukrains'koi prozy," *Literaturna Ukraina* 12 Apr. 1990.

[55] Chernetsky, "Opening the Floodgates" 675.

[56] Vitaly Chernetsky, rev. of *Recreations*, by Iurii Andrukhovych, trans. Marko Pavlyshyn, *Slavic and East European Journal* 43.3 (1999): 543-544.

> The irreverence of the work toward some cherished cultural values, its verbal profanity, and its sexual frankness offended some readers, especially in the Ukrainian diaspora, but the mild scandal certainly did Andrukhovych's public profile no harm. *Recreations* established him as a sophisticated yet seductively readable stylist and, what is more, a major comic writer with penetrating insights into his volatile times.[57]

In contrast to the fortuitous circumstances that surrounded the publication of *Recreations*, the army stories appeared in the Kharkiv journal *Prapor*. Although this journal showcased a great deal of new and innovative prose, it was far less read by critics and scholars in the West. And despite the fact that the topic of the collection was popular in Ukraine and the Soviet Union (i.e., the Soviet military and the Afghan conflict), it was not of great interest to the Ukrainian diaspora. In addition, *FLWHI* is often considered to be an autobiographical and realistic account of Andrukhovych's own period of service in the army. For instance, *Ukraina Irridenta 13 + 2* describes the collection as "[…] almost a factual account of the author's service in the military, a suis-generis clandestine booklet that was composed during his shifts in the sentry post […] / […] майже фактографія служби автора у війську, своєрідна захалявна книжечка, що поставала під час чергувань у вартівні […]"[58] Even Valerii Shevchuk's afterword praises the collection for what he saw as a realistic depiction of army life.

While it is accurate to say that Andrukhovych bases the collection on his own experiences, this autobiographical connection mainly manifests itself in the setting and topic of the tales. For instance, with the exception of the final tale, all of the stories are set in a military base, most often a forest detachment ("The Royal Hunts"; "OK, Salamander!"; "Winter and the Dreams of the Sentry"), and a great deal of action takes place in relation to guard duty and the sentry post ("The Royal Hunts"; "Winter and the

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[57] Marko Pavlyshyn, Introduction, *Recreations*, by Yuri Andrukhovych (Edmonton: Canadian Institute of

Dreams of the Sentry"). Andrukhovych composed a majority of the tales while on guard duty in a forest detachment near Vinnytsia. He relates the circumstances of their composition in his "Autobiography":

> I devoted my first cycle of prose, seven short stories that were written in 1983-84 during night shifts on observation duty (I barely abandoned the temptation to write "torture chamber," rather than "sentry post," stories) to this very topic and they were published in 1989 on the pages of the Kharkiv journal then known as *Prapor* under the unifying and somewhat pathetic title *From the Left, Where the Heart Is*.
>
> Саме їм я присвятив свій найперший прозовий цикл — сім оповідань, написаних 1983–84 рр. під час нічних "бдений" у вартівні (я ледь уникнув спокуси написати не "вартівні", а "катівні") і опублікованих 1989 р. на сторінках харківського тоді ще "Прапора" під об'єднуючим і дещо патетичним як на теперішні часи заголовком "Зліва, де серце". [59]

It is also known that the author spent time in a military hospital,[60] a set of experiences that is reflected in the setting of the first story in the collection. The final tale, "The Festival of Active Observation," is the only one composed after Andrukhovych's discharge from the military[61] and is appropriately set in the city, focusing on a recently demobilized soldier's re-entry into Soviet Ukrainian society. With the exception of the impressions of Afghanistan, which are adapted from the experiences related by a fellow patient in the military hospital,[62] the tales provide the reader with a fictionalized account of Andrukhovych's own experiences.

By fully exploiting the military context, *FLWHI* expresses a general mood of irony and frustration. Through descriptions of both events and his internal mental state, the narrator of each tale effectively conveys an atmosphere in which brutality,

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Ukrainian Studies Press, 1998) 7-8.
[58] *Ukraina irridenta* 7.
[59] "Avtobiohrafiia?" 31.
[60] Iurii Andrukhovych, personal interview, November 1998.
[61] Andrukhovych, personal interview.
[62] Andrukhovych, personal interview.

indifference, and barbarism define human relations and where individualism is destroyed through senseless ritual and enforced conformity.

CHAPTER 2

Ukrainian Literature and the Concepts of *Coloniality*, *Anti-Coloniality*, and *Post-Coloniality*

I. The Application of Postcolonial Theory to the Soviet-Ukrainian Context

The exercise of analyzing Ukrainian literature through the prism of postcolonial theory can be a useful tool in the study of the evolution of Ukraine's national literature and culture, especially in the periods immediately preceding and following Ukrainian independence. Although postcolonial criticism generally tends to focus on the relationship between the colonial condition and the cultural processes in Third World countries, the theory lends itself to broader application. Indeed, as Lois Tyson explains,

> Because postcolonial criticism defines formerly colonized peoples as any population that has been subjected to the political domination of another population, you may see postcolonial critics draw examples from the literary works of African Americans as well as from, for example, the literature of Australian aboriginal peoples or the formerly colonized population of India. However, the tendency of postcolonial criticism to focus on global issues, on comparisons and contrasts among various peoples, means that it is up to the individual members of specific populations to develop their own body of criticism on the history, traditions, and interpretation of their own literature.[63]

This chapter seeks to illustrate that the theory of postcolonialism can be applied fruitfully to an analysis of Ukrainian literature as the cultural product of a nation that endured colonial rule until the last decade of the 20th Century.

Throughout this study the terms "postcolonial" and "post-colonial" will be used to describe two distinct concepts. The unhyphenated term will be used to refer to the mode

of cultural production defined by Ashcroft, Griffiths, and Tiffin as "[...] all the culture affected by the imperial processes from the moment of colonization to the present day."[64] Its hyphenated form, "post-colonial," will be used in the meaning ascribed by Marko Pavlyshyn in his essays "Ukrainian Literature and Erotics of Postcolonialism [Post-Colonialism]" and "Post-Colonial Features in Contemporary Ukrainian Culture", that is, as the mode of cultural production which can be described as neither "colonial" or "anti-colonial."

The primary scholar of postcolonialism and Ukrainian culture is Marko Pavlyshyn of Monash University (Australia). Although George Grabowicz of Harvard Univeristy presents a fascinating discussion of the subject in his article "The Wages of Colonialism and the Pitfalls of Post-Colonialism,"[65] Pavlyshyn has been the most active researcher of the postcolonial in Ukrainian culture, authoring a number of articles on the subject[66] and editing a number of books concerning Ukrainian culture of the hlasnist' (i.e., glasnost)

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[63] Lois Tyson, *Critical Theory Today: A User-Friendly Guide* (New York: Garland Publishing, 1999) 364.
[64] Ashcroft, Griffiths, and Tiffin, *The Empire Writes Back* 2.
[65] George Grabowicz, "The Wages of Colonialism and the Pitfalls of Post-Colonialism," *Ukraine in the 1990s: Proceedings of the First Conference of the Ukrainian Studies Association of Australia. Monash University, 24-26 January 1992*, eds. Marko Pavlyshyn and J. E. M. Clark (Melbourne, Aus.: Monash University Slavic Section, 1992) 27-37; Hrabovych, Dzhordzh H., "Plody kolonializmu ta pastky postkolonializmu," *Suchasnist'* 1992.7: 57-63.
[66] Marko Pavlyshyn, "Aspects of the Literary Process in the USSR: The Politics of Re-Canonisation in Ukraine After 1985," *Southern Review: Literary and Interdisciplinary Essays* 24.1 (1991): 12-25; "Post-Colonial Features in Contemporary Ukrainian Culture," *Australian Slavonic and East European Studies* 6.2 (1992): 41-55; "Ukrainian Culture in Postmodern Perspective = Ukrains'ka kul'tura z kutku zoru postmodernizmu," *Ukraine in the 1990s: Proceedings of the First Conference of the Ukrainian Studies Association of Australia: Monash University, 24-26 January 1992* (Melbourne, Aus.: Monash University Slavic Section, 1992) 38-49; ; "Ukrains'ka kul'tura z pohliadu postmodernizmu," *Kanon ta ikonostas*, by Marko Pavlyshyn (Kyiv: Chas, 1997) 213-222; "Ukrains'ka kul'tura z pohliadu postmodernizmu," *Suchasnist'* 1992.5: 117-125; "Ukrainian Literature and the Erotics of Postcolonialism: Some Modest Propositions," *Harvard Ukrainian Studies* 17.1-2 (1993): 110-126; "Kozaky v Iamaitsi: Postkolonial'ni modeli dlia suchasnoi ukrains'koi kul'tury," *Druhyi mizhnarodnyi konhres ukrainistiv (L'viv 22-8 serpnia 1993 r.): Dopovidi i povidomlennia: Literaturoznavstvo* (L'viv: Mizhnarodna asosiatsiia ukrainistiv Akadmii nauk Ukrainy, 1993) 253-257; "Kozaky v Iamaitsi: Postkolonial'ni rysy v suchasnii ukrains'ki kul'turi," *Kanon ta ikonostas*, by Marko Pavlyshyn (Kyiv: Chas, 1997) 223-236; "Shcho peretvoriuiet'sia v

and independence periods.[67] In fact, it is Pavlyshyn who has sought to clearly distinguish between the key concepts of colonial, anti-colonial, and post-colonial, defining them as related but unique modes of cultural production.

The lack of attention paid to the experiences of colonialism in the nations that comprised the former Soviet Union stems mainly from a reluctance to perceive the USSR as a successor to the Russian Empire, despite the overwhelming geographic, cultural, and political similarities.[68] Ashcroft, Griffiths, and Tiffin define the Soviet Union as an "emergent power" that, along with the United States, has superceded Britain and the other European imperial powers "[i]n the spheres of politics and economics, and increasingly in the vital new area of the mass media [...]"[69] thereby dismissing the historical origins of Soviet imperialism as well as the colonial nature of Soviet national relations throughout

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Rekreatsiiakh Iuriia Andrukhovycha?" *Kanon ta ikonostas*, by Marko Pavlyshyn (Kyiv: Chas, 1997) 237-254; "Shcho peretvoriuiets'ia v *Rekreatsiiakh* Iuriia Andrukhovycha?" *Suchasnist'* 1993.12: 115-127.

[67] Marko Pavlyshyn and J. E. M. Clark, eds., *Ukraine in the 1990s: Proceedings of the First Conference of the Ukrainian Studies Association of Australia. Monash University, 24-26 January 1992* (Melbourne, Aus.: Monash University Slavic Section, 1992).

[68] Despite the near-absence of attention paid to the study of postcolonialism in Eastern European cultures, a number of scholars have endeavored to define the features of Soviet imperialism. In his comprehensive history of Ukraine, Orest Subtelny uses the term "the world's last empire" (573) to describe the USSR. See also Richard Pipes, *The Formation of the Soviet Union: Communism and Nationalism 1917-1923* (Cambridge: Harvard University Press, 1954) for a discussion of the establishment of the USSR; Isaievich, "Ukraine and Russia: The Burden of Historical Tradition and Contemporary Realities," *Journal of Ukrainian Studies* 20.1-2 (1995): 5-14 for a brief but concise discussion of the perception of Ukrainian nationhood in Ukraine and Russia; Dominic Lieven, "Empires, Russian and Other," *In a Collapsing Empire: Underdevelopment, Ethnic Conflict and Nationalisms in the Soviet Union*, ed. Marco Buttino (Milano, It.: Feltrinelli Editore, 1993) 89-103, Hélène Carrère d'Encausse, *Decline of an Empire: The Soviet Socialist Republics in Revolt*, trans. Martin Sokolinsky and Henry A. LaFarge (New York: Newsweek Books, 1979); Robert Conquest, ed., *The Last Empire: Nationality and the Soviet Future* (Stanford: Hoover Institution Press, 1986); Karen Dawisha and Bruce Parrott, eds., *The End of an Empire? The Trnasformation of the USSR in Comparative Perspective* (Armonk: M. E. Sharpe, 1997); and Michael W. Doyle, *Empires* (Ithaca: Cornell University Press, 1986) for a comparative perspective.

[69] Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, eds., *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (London: Routledge, 1989) 7.

the 20th Century. As Pavlyshyn notes, a tendency to order nations into four "Worlds"[70] underlies the main discussions of postcolonial cultural theory:

> Almost all of the extensive literature that applies the term [postcolonial] in various contexts contain a veritable yet unspoken supposition that postcolonial relations only occur between the colonizers of the "First World" (the countries of Western Europe and, in the neocolonial context, the USA) and the colonized peoples of the "Third World".
>
> Майже всій досить розлогій літературі, яка користується терміном у будь-якому визначенні, притаманне невимовлене припущення, що постколоніяльні відносини існують тільки між колонізаторами "першого світу" (країнами Західної Європи та, в неоколоніяльній іпостасі, США) і колонізованими "третього світу".[71]

Although Ashcroft, Griffiths, and Tiffins claim that postcolonial theory represents a diversity of societies and does not necessarily rely on economic underdevelopment as a prerequisite[72] for defining a given relationship as colonial, they acknowledge that "[…] post-colonial [postcolonial] studies are based on the 'historical fact' of European colonialism, and the diverse material effects to which this phenomenon gave rise."[73] Throughout their study, it is clear that the term "European colonialism" does not refer to "colonies" on the territory of Europe, such as Ukraine.

Great Britain included Scotland and Ireland among its colonies; however, it is the British Empire's presence in Africa and India, which has produced the bulk of past and current postcolonial studies. One of the seminal works in the field, *The Empire Writes Back: Theory and Practice in Post-Colonial [Postcolonial] Literatures*, pays little attention to such nations as Ireland which, like Ukraine, were geographically linked to

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[70] Ashcroft, Griffiths, and Tiffin provide a definition of the terms "First/Second/Third/Fourth World" and a short discussion of their use in *Key Concepts in Post-Colonial Studies* (231-232).
[71] Pavlyshyn, "Kozaky v Iamaitsi" 253.
[72] Bill Ashcroft, Gareth Griffiths, and Helen Tiffins, eds., *The Post-Colonial Studies Reader* (London: Routledge, 1995) 3.
[73] Ashcroft, Griffiths, and Tiffins, *The Post-Colonial Studies Reader*, 2.

their colonizer and were not racially distinct.[74] Many parallels can in fact be drawn between the colonial experience in Ukraine and in Ireland.[75] The two nations shared a number of the general features of colonial rule, such as the expropriation of natural resources by the colonizer; political rule from an imperial centre; the settlement of large numbers of settlers from the centre; the imposition of the language of the colonizer, particularly through schooling; and, most important to this study, an imposed provincialization of the culture of the colonized.[76]

Several fundamental differences do distinguish the experience of English rule in Ireland from that of Russian/Soviet rule in Ukraine. The most significant lies in the ideological basis for the re-assertion of Russian dominance in Ukraine during the Soviet period. Moreover, the nature of the opposition to linguistic and cultural assimilation varied in Ukraine and Ireland. Although the issue of language retention and preservation is prominent in both nations, the members of the Irish Gaelic League continued to speak English publicly[77] and utilized the English language in their struggle for national recognition and linguistic revival. In contrast, Ukrainians tended to champion Ukrainian as the language both of literature and of the movement for national liberation. Finally, while "...the Irish were the first modern people to decolonize in the twentieth century,"[78] the nations of the former Soviet Union, including Ukraine, were the last. As such, the political atmosphere that shaped the colonial experience is necessarily unique in each case.

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[74] See Ashcroft, Griffiths, and Tiffin, *The Empire Writes Back*.
[75] See Oleh Ilnyts'kyi, "Hohol' i postkolonial'nyi kontekst," *Krytyka* 4.3 (2000): 9-13.
[76] See Declan Kiberd, *Inventing Ireland* (Cambridge: Harvard University Press, 1995).
[77] Kiberd 2-3.
[78] Kiberd 5.

The lack of analysis concerning Ukraine's colonial experience and the insignificant consideration given to the effect of colonial rule in Ireland that is found in *The Empire Writes Back* mirrors a general trend in postcolonial studies to disregard the experience of colonialism in nations within Europe and, in particular, Eastern Europe. As Grabowicz notes, a persistent conceptual problem of perceiving the Soviet Union as an empire is the reason behind the reluctance to view the relationship between Ukraine and the USSR as colonial in nature:

> Colonialism is a term normally used in discussing the overseas empires and the so-called Third World. To see it applied in the context of the Soviet Union flies in the face of verities, both until recently generally accepted. One was the perception of the Soviet Union as a unitary force, a country more or less like any country, only larger, and, for those who cared to admit it, totalitarian. … The second stereotype blocking such a perception of the Soviet Union in the West is the peculiar, but ingrained, Western understanding of Russia and a certain readiness, given Russia's Eurasian land mass and its centuries-long existence as a contiguous empire, to see it as *sui generis* and implicitly as natural. This view, of course, mimics the traditional Russian notion that Russia is so huge and special that we cannot really analyse it, but only believe in it ("V Rossiiu mozhno tol'ko verit'"), and is a special instance of intellectual blindness. Beyond that, the issue of race, central to many familiar examples of colonialism, was also blurred in the case of Russia's empire: for while Russia's expansion into Central Asia, the East and the North clearly involved the subjugation of racially different peoples and of technologically less advanced societies, its expansion westward, into Europe, and to the South, into the Caucasus, did not readily trigger this racial and civilizational criterion. But the (partial) absence or blurred manifestation of the racial component in Russian imperial and then Soviet history does not invalidate the paradigm of colonial rule. On the contrary, it broadens our understanding of its nature.[79]

The history of foreign domination in Ukraine and the relative lack of international recognition of Ukrainian aspirations to national sovereignty have helped to reinforce perceptions of Ukraine as a "province" of Russia, rather than a separate entity with its own distinct history and culture. However, the concerted efforts at provincializing Ukrainian culture and Russifying the Ukrainian language that occurred in the Soviet period stand as powerful indicators of a colonial relationship between the Soviet government and the Ukrainian nation.

As in the Russian Imperial period, attempts were made at reducing Ukraine's national culture to provincial status. Grabowicz describes the process of provincialization as "involving loss of quality, narrowing of horizons, distortion of the processes of intellectual and artistic production, and so on"[80] and notes that it was accompanied by "some classical features of colonial rule, especially economic exploitation and the reshaping or distortion of all indigenous institutions and structures"[81] in the case of Ukraine. In fact, provincialization is a powerful method of "producing widespread acquiescence in the colonial political and social order."[82] Pavlyshyn explains that the effort to maintain imperial authority is manifested in a number of ways:

> First: cultural colonialism generates hierarchies of value which impute supreme value to the goods of the dominant culture. ... Second: as Homi Bhabbha has perceived, cultural colonialism promotes the myth of the transcendent, universal quality of the colonizer versus the merely local, political and ideological particularity of the colonized. The dominant nation transcends nationhood and nationalism. It eschews the symbols of mere nationality. ... Third: the cultural institutions of the empire function to render the center visible and valid to the outside observer, the colonies scarcely visible at all. If, under controlled conditions, they acquire a measure of visibility, than they do so as local colour. ... The representative institutions of the colonies, on the other hand, are mired with ethnographism. The colonial is dismissively equated with the provincial. ... The colonies have no credible cultural institutions that represent them abroad. ... Fourth: cultural colonialism fosters historiographical myths, and of particular importance in the Soviet case are the twin myths, inherited from tsarist historiography, of the direct continuity of the dominant nation with the oldest state formation of East Slavdom, Kievan Rus, and of the benevolent and historically productive absorption into the empire of all its constituent parts. One of the commonplaces characteristic of both myths in their more vulgar form is the personification of the colonizer as the 'elder brother'.[83]

The process of provincializing Ukrainian culture served to reinforce imperial authority in the Soviet period by attempting to diminish the legitimacy of indigenous aspirations for independence and self-rule.

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[79] Grabowicz 28-29. ..
[80] Ibid 30-31.
[81] Ibid 30-31.
[82] Pavlyshyn, "Post-Colonial Features in Contemporary Ukrainian Culture" 43.
[83] Ibid 43-44.

Further evidence of Ukraine's colonial status in the Soviet period lies in the extent to which the Ukrainian language was undermined by officially sponsored Russification. Mirroring developments in the British Commonwealth of an earlier period, the culture and language of the "centre" (Russia) were promoted as the acceptable modes for internationality and international discourse. Despite initial attempts at Ukrainization (or *korenizatsiia*) during the 1920s, the Soviet period in Ukraine was marked by the assertion of the alleged linguistic superiority of Russian. As in the periods of tsarist rule, opportunities to participate in the imperial culture existed for those who chose to adopt the Russian language in their professional work.[84]

II. Defining the Colonial, Anti-Colonial, and Post-Colonial

Marko Pavlyshyn has sought to define the nature of the Ukrainian reaction to colonialism in his article "Ukrainian Literature and Erotics of Postcolonialism." Pavlyshyn attempts to differentiate between three varying modes of discourse: the colonial, anti-colonial, and post-colonial. He writes:

> As "colonial" I have understood those cultural phenomenon which may be interpreted as promoting and maintaining the structures and myths of colonial power relations, and as "anticolonial" [anti-colonial]—those which directly challenge (or seek to invert) such relations. The attribute "postcolonial" [post-colonial] I have regarded as applicable to those entities in culture which signal an awareness of the relativity both of the term "colonialism" and of its negation, and which benefit from this relativity—in the work of art through exploring the consequences of the simultaneous historical availability of the heritage of the colonial and anticolonial, without any obligation to confirm or deny either, and with every right to play with both.[85]

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[84] For an excellent overview of Russification campaigns in Ukraine see: Bohdan Krawchenko, *Social Change and National Consciousness in Twentieth-Century Ukraine* (London: Macmillan, 1985).
[85] Pavlyshyn, "Ukrainian Literature and the Erotics of Postcolonialism" 111-112.

This passage highlights Pavlyshyn's assertion that the creative processes that govern the production of art and literature necessarily and inevitably reflect historical experience. In the case of Ukraine the experience of colonialism and division between imperial powers has inevitably affected the production of art and literature.

However, a qualitative distinction can be made in the resultant cultural products, be it art or literature, allowing them to be defined as either anti- or post-colonial. Although both anti-colonial and post-colonial texts are affected by and reflect the experience of colonialism, the nature of the reaction that each of these terms describe is tangibly different. As Pavlyshyn notes, the post-colonial mode of discourse is more sophisticated than the anti-colonial:

> The cultural configurations of anti-colonialism are regarded here as an echo and a mirroring of their colonial predecessors. The post-colonial, on the other hand, is understood as the fruit of a deconstruction of colonialism: as the unmasking and taking apart, and simultaneously the productive re-use, of the cultural structures of colonialism.[86]

Anti-colonial texts tend to be monologic, didactic, conservative, and insular while post-colonial texts have a tendency to move beyond the perceived confines of national culture and are inclined towards innovation and experimentation.

Identifying a chronological boundary that marks the end of the anti-colonial in Ukrainian culture is problematic. While the date of Ukraine's proclamation of independence (24 August 1991) or, perhaps more accurately, the proclamation's ratification in a national referendum (1 December 1991)[87] may seem to mark unequivocally the arrival of a post-colonial period in Ukrainian politics, it can

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[86] Pavlyshyn, "Post-Colonial Features in Contemporary Ukrainian Culture" 41.

nevertheless be argued that politics in present-day Ukraine have yet to catch up with historical circumstances or cultural production. Pavlyshyn has suggested that the date of publication of the first issue of the journal *Suchasnist'* in Ukraine (1992) is a moment which is symbolically representative of the end of the colonial and the arrival of the post-colonial in Ukrainian culture;[88] however, a post-colonial identity is an extremely relative concept and its emergence is not measurable by strictly temporal markers. As George Grabowicz points out,

> The very notion of colonialism is, of course, a historical one, but at the same time its period extends beyond the purely chronological to also include the cultural and psychological, and these, as we know, do not conform to, and are not measured by, purely historical, temporal vectors.[89]

Pavlyshyn has expressed a similar view: "The emergence of political and cultural post-colonialism is a gradual and uneven process comprising complex and non-simultaneous changes in the opinions and actions of individuals and groups."[90] As the next chapter demonstrates, a post-colonial attitude can be expressed in a work of art or literature prior to the attainment of political independence.

III. Postmodernism and Post-Colonialism

Further complicating the study of the post-colonial in contemporary Ukrainian culture is the frequent confusion of the terms "postmodern" and "postcolonial/post-

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[87] For a more in-depth discussion of the events of 1991, see Orest Subtelny, *Ukraine: A History*, 2nd ed. (Toronto: University of Toronto Press, 1994) and Solomea Pavlychko, *Letters from Kiev* (Edmonton: Canadian Institute of Ukrainian Studies Press, 1992).
[88] Pavlyshyn, "Post-Colonial Features in Contemporary Ukrainian Culture."
[89] Grabowicz 29-30.

colonial." As Ashcroft, Griffiths, and Tiffin note, the main features and goals of postmodernism and postcolonialism frequently overlap:

> [...] the intensification of theoretical interest in the post-colonial [postcolonial] has coincided with the rise of postmodernism in Western society and this has led to both confusion and overlap between the two.
>
> This confusion is caused partly by the fact that the major project of postmodernism – the deconstruction of the centralised, logocentric master narratives of European culture, is very similar to the post-colonial [postcolonial] project of dismantling the Centre/Margin binarism of imperial discourse. The decentring of discourse, the focus on the significance of language and writing in the construction of experience, the use of the subversive strategies of mimicry, parody and irony – all of these concerns overlap those of postmodernism and so a conflation of the two discourses has often occurred.[91]

Pavlyshyn also identifies a strong connection between the two phenomena:

> [...] not a destructive nor derisive nihilism creates the philosophical background for postcolonialism [post-colonialism], but a desire to avoid any form of constraint or domination. In the area of the domination of the colonized by the colonizer postcolonialism [post-colonialism] seeks to establish not a new hierarchy of power, but a state of freedom to unravel that is extended to everything.
>
> It is evident that such a definition of the postcolonial [post-colonial] highlights a structural parallel with the general cultural phenomenon of postmodernism, the principal characteristic of which is an affable and playful combination of stances toward all preceding authorities, ideals, values, and traditions and their creative re-uses.
>
> [...] не деструктивний, глузливий нігілізм творить філософське тло для постколоніалізму, а прагнення уникнути будь-якого насильства, будь-якого домінування. На місце домінування колонізованого колонізатором постколоніалізм прагне поставити не нову ієрархію влади, а стан свободи у розкутости, який однаковою мірою поширюється на всіх.
>
> Очивидно [sic], таке визначення постколоніального підкреслює структурну паралель між ним та загальнокультурним явищем постмодернізму, основні ознаки якого – ставлення під знак запитання всіх дотеперішніх авторитетів, ідеалів, цінностей і традицій та їхне творче перевикористання в доброзичливо грайливому комбінаторстві.[92]

Pavlyshyn also writes:

> The post-colonial [...] fits the familiar paradigm of the post-modern, and it is in this conjuncture that the post-colonial receives its decisive link to the present. For, as we know from the army of describers of postmodernity, the postmodern sustains no faith in the categorical, the singular, the 'true'; it suspects the grand narrative and is amused by the notion of a deferred telos [...]. The focus of being is the present: the relation of the self to the environment, of the body to its immediate surrounds. There is an amused rejection of the idea of authority, and a stylistic preference for irony, for the carnival, for play.

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[90] Pavlyshyn, "Post-Colonial Features in Contemporary Ukrainian Culture" 41.
[91] Ashcroft, Griffiths, and Tiffin, *The Post-Colonial Studies Reader* 117.
[92] Pavlyshyn, "Shcho peretvoriuiet'sia v *Rekreatsiiakh* Iuriia Andrukhovycha?" 116.

> Post-colonialism, in a similar way, registers an arrival at the end of a particular historical evolution. It is the situation of having reached the telos of the narrative of anti-colonialism, the point at which the two uses of time have become equally unprofitable: both the distortion of the past to justify a road to a particular future, as in the peculiar Soviet brand of colonialism, and the glorification of the past in order to construct models for the liberation from colonialism.[93]

As a recurrent mixing of the terms "post-colonial/ism" and "postmodern/ism" by Pavlyshyn[94] suggests, the establishment of a post-colonial cultural condition in Ukraine has coincided with the emergence of a postmodern trend in Ukrainian literature.[95]

However, while postmodernism has become an established current in Ukrainian literature and literary criticism in the last 15 years, it is important to consider post-colonialism as a theory and a practice that is related to but not dependent on the phenomenon of postmodernism.[96] Ashcroft, Griffiths, and Tiffin establish a clear relationship between postmodernism and postcolonialism, asserting that the two are separate movements that intersect but do not necessarily fully overlap:

> Post-colonial [Postcolonial] writing and literary theory intersect in several ways with recent European movements, such as postmodernism and poststructuralism, and with both contemporary Marxist ideological criticism and feminist criticism. These theories offer perspectives which illuminate some of the crucial issues addressed by the post-colonial [postcolonial] text, although post-colonial [postcolonial] discourse itself is constituted in texts prior to and independent of them. As many post-colonial [postcolonial] critics have asserted, we need to avoid the assumption that they supercede or replace the local and particular [...]. But it is also necessary to avoid the

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[93] Pavlyshyn, "Post-Colonial Features in Contemporary Ukrainian Culture" 45-46.
[94] See Pavlyshyn, "Shcho peretvoriuietsia v *Rekreatsiiakh* Iuriia Andrukhovycha?"; "Kozaky v Iamaitsi."
[95] In recent years, countless articles have been devoted to discussions of the post-modern in contemporary Ukrainian literature. Of particular interest are the series of articles on Ukrainian postmodernism in the journal *Slovo i chas*; Pavlyshyn, "Kozaky v Iamaitsi," "Ukrains'ka kul'tura z kutku zoru postmodernizmu," "Ukrains'ka kul'tura z pohliadu postmodernizmu," "Ukrainian Literature and the Erotics of Postcolonialism"; Oleksandr Hrytsenko, "Avanhard iak tradutsiia," *Prapor* 1989.7: 157-166; Mykola Ihnatenko, "Zhyty mertvym dlia mertvykh? Ihrova kul'tura postmodernu — abo: vzhe ne kul'tura," *Slovo i chas* 1997.8: 6-13; Tamara Hundorova, "Postmodernists'a fiktsiia Andrukhovycha z postkolonial'nym znakom pytannia," *Suchasnist'* 1993.9: 79-83; Tamara Denysova, "Fenomen postmodernizmu: Kontury i orientyry," *Slovo i chas* 1995.2: 18-27; Iurii Andrukhovych, "Postmodernizm — ne napriam, ne techiia, ne moda..." *Slovo i chas* 1993.3: 66; Ihor Bondar-Tereshchenko, "Tur val'su z korolevoiu Iu. Zh. D.: Ukrains'kyi postmodern: Vid libido do postsovkizmu," *Slovo i chas* 1995.2: 37-41.
[96] For general discussions on postmodernism and postcolonialism see the relevant essays in *The Post-Colonial Studies Reader*, the section "Post-colonial literatures and postmodernism" in *The Empire Writes Back*, and the chapter "Postcolonialism and Postmodernism" in *Postcolonialism: Theory, Practice or Process?*

> pretence that theory in post-colonial [postcolonial] literatures is somehow conceived entirely independently of all coincidents, or that European theories have functioned merely as 'contexts' for the recent developments in post-colonial [postcolonial] theory. In fact, they clearly function as the conditions of the development of post-colonial [postcolonial] theory in contemporary form and as the determinants of much of its present nature and content.[97]

The authors emphasize: "Post-colonialism [Postcolonialism] is not simply a kind of 'postmodernism with politics' – it is a sustained attention to the imperial process in colonial and neo-colonial societies, and an examination of the strategies to subvert the actual material and discursive effects of that process."[98] Roksana Kharchuk is more clear in her assertion that the mixing of postmodernism and post-colonialism creates an artificial and false impression of literary texts:

> Postmodernism and postcolonialism have a definite connection. However, the difference between the two is significant. Therefore, the reciprocal layering of the postmodern and postcolonial contexts is accompanied by a deformation of life and distortion signals a falsity.
>
> Постмодернізм та постколоніялізм мають певну дотичність. Однак, відмінність між ними суттєва. Тому взаємне накладання постмодерністичного й постколоніяльного контекстів супроводжується деформацією життя й викривлення сигналізують про фальш.[99]

Oleh Ilnytzkyj has also cautioned against the confusion of post-colonialism and postmodernism, arguing that the postmodern label is not an accurate means of describing contemporary Ukrainian literature and culture.[100] While postmodernism has indeed appeared as a major vein in the cultural discourse of contemporary Ukraine, its emergence has been dependent upon the dissolution of the Soviet empire and the establishment of a post-colonial attitude in the spheres of culture and, after 1991, politics.

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[97] Ashcroft, Griffiths, and Tiffin, *The Empire Writes Back* 155.
[98] Ashcroft, Griffiths, and Tiffin, *The Post-Colonial Studies Reader* 117.
[99] Roksana Kharchuk, "Vnutrishnia tzenzura—sfal'shovanyi talant: Sposterezhennia nad romanom Iuriia Andrukhovycha *Moskoviada*," *Journal of Ukrainian Studies* 20.1-2 (1995): 91.
[100] Oleh Ilnyts'kyi, "Transplantatsiia postmodernizmu: Sumnivy odnoho chytacha," *Suchasnist'* 1995.10: 111-115. See also Pavlyshyn's response: Marko Pavlyshyn, "Zasterezhennia iak zhanr," *Suchasnist'* 1995.10: 116-119.

CHAPTER 3

Reading *From the Left, Where the Heart Is* As a Post-Colonial Text

I. Colonial, Anti-Colonial, or Post-Colonial?

Aside from the endorsement of the respected Ukrainian writer Valerii Shevchuk[101] and frequent references to the collection in articles and critical works, my interest in *From the Left, Where the Heart Is* stems from the desire to comprehend the relationship of the author to his first prose work and the context of the collection's appearance. In a 1998 interview, Andrukhovych acknowledged that his army tales are far from his favorite works.[102] He has also claimed that the collection's composition was not motivated by aesthetic concerns:

> [...] at the time [of the composition of the army collection] I had a generally professional attitude towards poetry: at the publisher's [...] my first book was being prepared for publication, dozens of unpublished poems lay in my drawers that I was not ashamed to show to my friends neither then nor now. But in regards to prose, this was an occupation that was not the least bit literary. I wrote my "army" tales with a kind of, roughly speaking, necessity beyond aesthetics. Simply speaking, it was necessary to express and verbalize that which occurred there [in the army].
>
> [...] на той час [of the composition of the army collection] у мене було вже загалом професійне ставлення до поезії: у видавництві [...] уже готувалася перша книжка, у шухлядах лежали десятки недрукованих віршів, які я не соромився показувати друзям тоді, та й не соромлюся їх зараз. А от щодо прози, то це було для мене заняття зовсім не літературне: ті свої "армійські" оповідання я писав з якоїсь, сказати б, позаестетичної необхідності; просто треба було якось усе, що там відбувалось, висловити, ословити.[103]

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[101] Shevchuk provides an extremely favourable afterword to the collection. See: Shevchuk, "Z vidktrytym zaborolom."
[102] Andrukhovych, Personal interview.
[103] Riabchuk, "Zamist' pisliamovy do *Rekreatsii*" 114.

Why does the author and a handful of others consider the collection to be less worthy of examination and serious analysis than his later novels? Is this a result of the circumstances in which the tales were composed or is it due to the author's intention to produce the works for personal, rather than, aesthetic reasons ("I wrote because I was not able to not write / Я писав бо не міг не писати"[104])? The fact that Andrukhovych made an effort to show others the collection and agreed to the publication of the tales reveals that they were not entirely without merit and that the author saw some value in their publication.

While it is generally accepted that Andrukhovych's later prose works, specifically the novels *Recreations* and *Moskoviada*[105], are representative of an emergent post-colonial attitude in Ukrainian culture, the army collection has yet to be characterized in the same fashion. Roksana Kharchuk has devoted an entire article to a post-colonial interpretation of *Moskoviada*[106] while Vitaly Chernetsky has argued that the novel "...is a key and fascinating instance of postcolonial literature of resistance and 'writing back to the center of the empire'..."[107] Marko Pavlyshyn has argued extensively in favour of a post-colonial interpretation of *Recreations*.[108] Tamara Hundorova has discussed the post-colonial features of both novels.[109] However, Andrukhovych's other prose works, such as his essays and short stories, have yet to be identified as either anti- or post-colonial.

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[104] Andrukhovych, Personal interview.
[105] Andrukhovych's novel *Moskoviada* initially appeared in serial-form in the journal *Suchasnist'* in 1993 and was re-printed in monograph-form in 1997.
[106] Kharchuk, "Vnutrishnia tsenzura."
[107] Chernetsky, "Opening the Floodgates" 675.
[108] See specifically "Shcho peretvoriuiets'ia v *Rekreatsiiakh* Iuriia Andrukhovycha."
[109] Hundorova, "Postmodernists'ka fiktsiia Andrukhovycha z postkolonial'nym znakom pytannia."

FLWHI presents a unique challenge for those willing to interpret the texts in light of postcolonial theory. The works represent the initial stage in the development of Andrukhovych as a prose writer. They are also the only known short stories by the author and, as a result, the collection cannot be readily compared with either his preceding poetry or the novels that followed. In addition, the absence of the postmodernist play that marks his later novels provide compelling reasons to approach the collection with a certain degree of caution during a post-colonial reading of the texts.

Marko Pavlyshyn's analysis of the post-colonial features of *Recreations* provides a useful framework for identifying *FLWHI* as a post-colonial text. Although *FLWHI* was composed and published much earlier than *Recreations*, the two works are similar in their post-colonial attitude and ironic treatment of subject matter. Pavlyshyn has identified three features of *Recreations* that stand as evidence of the novel's post-coloniality: (1) a playful treatment of colonial practices and habits; (2) the undermining of anti-colonial characteristics of the Ukrainian cultural tradition; and (3) the participation in the postmodern project. As the following sections will illustrate, all of these features can be identified in *FLWHI* to varying degrees.

II. Breaking Free from Colonialism

It is reasonable to assume that in order for a work to be identified as post-colonial, it must differ significantly from the type of works that participate in the colonial project. In Andrukhovych's prose this difference lies not only in the author's refusal to uphold

colonial values and practices, but also in the complex relationship of his works to the experience of colonialism. Marko Pavlyshyn identifies *Recreations* as a post-colonial text in part because it "[…] criticizes colonialism in its Soviet form while simultaneously demonstrating the impossibility of completely breaking free from colonial practices and habits […] / […] критикує колоніалізм у його радянському вигляді, водночас показуючи неможливість усамостійнення від колоніальних практик та звичок […]"[110] Although *FLWHI* describes a period when the opportunity to engage in the process of "breaking free from colonial practices and habits" did not yet exist (in the early 1980s it was simply not evident that a post-colonial political condition was on the immediate horizon), the work explicitly departs from the colonial mode of writing which, in the case of Soviet Ukraine, can be identified as socialist realist. Pavlyshyn describes colonial works thus:

> Cultural phenomenon (works of art, cultural organizations, processes in the cultural life of the society) can be regarded as colonial if they promote the confirmation or progress of an imperial authority. They deprive of prestige, narrow the field of activity, restrict the visibility of, and also destroy that which is indigenous, aboriginal and, in a word – colonized. However, these cultural phenomena stress the merit, world importance, contemporaneity, importance, and naturalness of the products of the capital, the centre.
>
> Культурні явища (мистецькі твори, культурні установи, процеси в культурному житті суспільства) можна вважати колоніальними, якщо вони сприяють ствердженню чи розвитку імперської влади: позбавляють престижу, звужують поле активности, обмежують видимість, а то й нищать те, що є місцевим, автохтонним, словом – колоніальним, натомість підкреслюючи гідність, світову масштабність, сучасність, необхідність і природність столичного, центрального.[111]

Andrukhovych's collection of army tales cannot be classified as colonial according to this definition. The collection is simply not concerned with the promotion of imperial culture

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[110] Pavlyshyn, "Shcho peretvoriuiet'sia v *Rekreatsiiakh* Iuriia Andrukhovycha?" 117.
[111] Ibid 116.

or its point of view. Rather, the work subverts the mythical structure of Soviet imperial culture.

Andrukhovych "undoes" this myth by employing a number of strategies. First, Andrukhovych reverses the characteristics of the Soviet positive hero, namely, self-sacrificing heroism and high moral standards, in the subtypes of "veteran/war hero" and "soldier." As Hans Günther reveals in his discussion of socialist realism and utopianism, the compactness of actants was an essential part of Soviet mythmaking.[112] The character of En-Sha ("The Royal Hunts"), a veteran of the war in Afghanistan, is portrayed in a grotesque vein as an obsessed madman. In "The Festival of Active Observation" the protagonist, a young veteran of the Afghan conflict, is both physically and spiritually disabled by the experience of service and is an object of disgust and reproach by his peers. In the same tale, two older veterans are portrayed as drunks:

> Across from me two veterans in military-like blazers were talking. Perhaps they were recalling some of the nuances of the Jassy-Kysheniv Operation of 1944. They were drinking beer in big gulps, which their sharply protruding Adam's apples moving as if they were running engines. A fierce determination was in their eyes.
>
> Навпроти мене спілкуються два ветерани в напіввійськових френчах. Певно, згадують деякі нюанси Ясько-Кишинівської операції 1944 року. Пиво п'ють пожадливими ковтками, від чого їхні гостро випнуті борлаки ходять, мов заведені. В очах сувора рішучість. (90-91)

Andrukhovych's characters are a far cry from "Promethean figures" which "accomplished fabulous deeds and wonders in order to stimulate ritual imagination"[113]. The narrator in "OK, Salamander!" relates: "We [the Soviet soldiers] were legends in town. We were those guys from the forest – thieves, drunkards, and rapists, those who did not belong to

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[112] Hans Günther, "Socialist Realism and Utopianism," *Socialist Realism Revisited: Selected Papers from the McMaster Conference*, eds. Nina Kolesnikoff and Walter Smyrniw (Hamilton: McMaster University, 1994) 39.
[113] Günther 39.

an army but to a penal-labour colony. / Адже про нас у містечку ходили легенди. Ми були ті з лісу – розбишаки, п'яниці й гвалтівники, місце яким не в лавах армії, а в зоні посиленого режиму." (69) By portraying soldiers as drunks, theives, etc., Andrukhovych reverses a key element of socialist mythology and, as such, displays an attitude that cannot be described as "colonial."

The collection's unflattering portrayal of the Soviet military represents a second fundamental departure from the colonial mode of discourse. This prominent element of Soviet mythology is thoroughly deconstructed by Andrukhovych's descriptions of the institution's inner workings and its perception by the public. In his afterword to the collection Valerii Shevchuk points to Andrukhovych's exposition of the problems in the military as one of the most significant attributes of the text. Shevchuk notes that military themes were not new to Soviet or Soviet-Ukrainian literature but that Andrukhovych's treatment of them was radically different:

> The overwhelming majority of these tales are on a subject that has been taboo until recently – the army. Strictly speaking, the subject itself was not forbidden. It was only forbidden to write truthfully about the army. Sweet and contrived accounts were always welcome. The army was a forbidden zone for the critical artistic eye […]. Disturbing accounts are only now beginning to appear in the press of the oppressive atmosphere in the ranks; of the unreciprocated brutalization and torture of recruits by sergeants and officers (which lead to suicide); of the barbaric custom of "hazing" that reigns supreme; that God knows what is done to a person, especially if he is quiet or intelligent; that the barrack "paradise" is so destructive to the human soul that the nation recently bore witness to an incident in which a soldier shot his tormentors. Nobody has written about the alcoholism or demoralization of segments of the officer core, or about the unbridled sadism of the NCOs […].
>
> Переважна більшість цих оповідань на заборонену досі тему — про армію. Власне, заборонена вона не була, заборонено було писати про армію правду, а ось солодко-вигадане, ідилічно-дидактичне — будь ласка! Армія була для критично художницького ока заказана зона […]. І тільки тепер у пресу почали проникати тривожні звістки про те, що в частиннах буває гнітюча обстановка, що гнані й мучені сержантами й старшинами (тепер прапорщиками) не раз і руки на себе накладають, що там панує варварський закон «дідівщини», що там з людини казна-що роблять, особливо, коли він тихий чи інтелігентний, що казармений «рай» вражає цивілізовану людину — це й привело до страшного, розголошеного на всю країну випадку, коли солдат постріляв своїх мучителів. Ніхто ніколи

> не писав про пияцтво й духовну спустошеність частини офіцерства, про неконтрольованість садистичних нахилів молодшого командного складу [...].[114]

As Shevchuk observes, *FLWHI* identifies a number of significant problems: alcoholism, violence, and demoralization. The Soviet army described by Andrukhovych is an institution marked by brutality, systemic irrelevance, ineffectiveness, and widespread corruption. It is depicted as a repository and promoter of the worst aspects of human nature. A number of problems endemic to the Soviet military (absenteeism, laziness, theft) are outlined quite concisely in the speech of En-Sha ("The Royal Hunts"):

> Soldiers, you are thieves and scoundrels... You systematically undermine the notion of military service. Where is it experienced that a sentry does not even bother to go out to his post? At a time when your companions are getting their noses and ears cut off in Afghanistan, you sleep 20 hours a day here, you lazy idiots! Day after day you laze about and at the posts gasoline goes missing and the combat equipment is carried off to the last screw. This is how well you guard it...
>
> Солдати, ви злочинці й негідники... Ви систематично валите службу. Де це чувано, щоб вартовий навіть не виходив на пост? У той час коли вашим ровесникам відрізають носи і вуха в Афганістані, ви тут спите по двадцять годин на добу, шланги гофровані! З дня на день б'єте байдики, а на постах пропадає бензин, та й бойову техніку скоро всю рознесуть по гвинтику – це так ви її охороняєте... (52)

Andrukhovych also acknowledges the widespread problems of suicide amongst recruits: "In the army this is called receiving a bad letter [...] in these cases a soldier is under especially careful supervision, and nobody will assign him to guard duty... / В армії це називається одержати поганого листа [...] за таким солдатом особливо пильний нагляд, і в караул його не ставлять..." (95) The narrator is referring to a letter from a soldier's girlfriend informing him that she has found another lover. The soldier is removed from guard duty, a task that requires the use of a firearm, for fear that he will commit suicide.

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[114] Shevchuk 103.

Andrukhovych also refutes popular misconceptions of Soviet military involvement in the Afghan conflict.[115] In *The Festival of Active Observation* the divide between reality and common perceptions of the conflict are contrasted:

> "Heat... The daytime heat. The food was disgusting. It was impossible to even swallow it. The boys grew thin right before my eyes, they grew jaundiced... They smoked grass, drank cologne... In the evening the barracks stank like 'Hvozdyka' and 'Red Moscow,' to the point of making you sick... The sergeants bashed their teeth in because of it.... and in the morning the urine in the washrooms also stank like cologne."
>
> "But what about the minarets? The exotic East?" asked Nestor.
>
> This really got me going:
>
> "Minarets! Why do you cling to these minarets? What's more, the harems with naked women... None of it exists! Wild and barren land – deserts and hills... Dirty people, a breeding ground for epidemics... The adults sold us marijana and the children planted mines..."
>
> - Спека... Вдень спека. Їжа – одне паскудство, просто не лізе до горла. Хлопці худили на очах, хворіли жовтухою... Курили план, пили одеколони... Увечері казарма пахла «Гвоздикою» і «Красною Москвою», аж нудило... Сержанти за це били по зубах... а вранці в сортирі сеча теж пахла одеколоном.
>
> - А мінарети? Східна екзотика? – впадає в мову Нестор.
>
> І цим мене остаточно заводить:
>
> - Мінарети! Що ви вчепилися до тих мінаретів? Скажи ще – гареми з голими танцівницями... Нічого цього немає! Дика голодна земля – пустеля і гори... Брудні люди, розсадник епідемій... Дорослі продавали нам план, а дітиська ставили міни... (94)

By juxtaposing the real problems experienced by soldiers in Afghanistan (i.e., unbearable heat, alcoholism, drug abuse, warfare) against the images of Afghanistan promoted in the Soviet press (i.e., eastern exoticism, minarets) Andrukhovych reveals the falsity of common perceptions of the conflict in a markedly ironic fashion.

Throughout the collection, the narrator functions as a first-hand observer that reveals truths about his sphere of reality. The characters' disillusionment with the Soviet military grows in each of the tales as the narrator progresses through his period of service.

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[115] For a description of the Soviet-Afghan conflict see Edward Girardet, *Afghanistan: The Soviet War* (London: Croom Helm, 1985); Scott R. McMichael, *Stumbling Bear: Soviet Military Performance in Afghanistan* (London: Brassey's, 1991). For a Russian perspective see Major General Oleg Sarin and Colonel Lev Dvoretsky, *The Afghan Syndrome: The Soviet Union's Vietnam* (Novato, CA: Presidio Press, 1993).

In the first tale, the narrator has not seen combat and expresses his readiness to participate in the brutality of war:

> I am not afraid of distant lands or gouged out eyes. I will fly over the hills on a combat vehicle and I will cover all around me with my destructive fire. I will personally rip out the tongues of the dushmans[116] and stick them on my belt. Blood will flow down my arms as I hold them up to the sky in a fiery threat…
>
> Я не боюся далеких країв і виколотих очей. Я літатиму по горах на бойовій машині і накрию все довкруги своїм нищівним вогнем. Я сам відрізатиму язики душманам і чіплятиму їх до свого пояса. І з рук моїх потече кров, коли я здійму їх до неба в жахній погрозі... (50)

This psychological portrait of the fierce soldier contrasts greatly with the images presented by the narrator in "The Festival of Active Observation."

However, the most prominent and significant aspect of Andrukhovych's deconstruction of Soviet military mythology is the revelation of an unsanctioned but unchecked problem of a "caste system" in the lower ranks. A continuation of an informal system of internal rankings that prevailed in the Russian imperial army, the unofficially sanctioned practice of hazing new recruits and brutalizing soldiers who were soon to be discharged from service stands as an example of the seemingly uncontrolled systemic problems of the late Soviet period.

As the collection illustrates, a soldier's first six months of service are marked by extreme brutality and the torture by more senior soldiers. In "Winter and the Dreams of the Sentry," the narrator describes his experiences as a new recruit:

> The clock strikes three o'clock at night and the commander of the guard brings you some fried bread. That bread gladly crunches in your mouth, although you do not wake up, you are chewing bread in your sleep, the bread that fills your pockets. It was your first month in the army and you could not eat enough bread. You walked around with bulging pockets that were filled with bread and bread crumbs, and they forced you to eat that bread with jeering yells and encouraging blows. They did not even allow you two minutes and when you did not choke, they brought you another

[116] members of the Afghan resistence

> half a loaf and an opened packet of salt and you stuffed that blackened bread, all slimy and salty, into yourself…
>
> Годинник відлічує третю годину ночі, а начальник караулу частує тебе смаженим хлібом, той хліб весело хрускотить на зубах, однак ти не прокидаєшся, ти уві сні пережовуєш хліб, яким набиті твої кишені – це був перший місяць в армії, і хліба тобі не вистачало – ти ходив із відстовбурченими кишенами, повними хліба і хлібних крихт, і тебе змусили з'їсти той хліб під глузливі вигуки і підбадьорливі стусани, тобі дали на це дві хвилини, і коли ти не встиг, принесли ще півбуханця чорного і почату пачку солі, і ти пхав у себе той найчорніший хліб, глевкий і солоний... (62)

As the narrator's own behaviour reveals, a soldier's first months of service are defined by beatings and torture (64).

After completing six months of service, a soldier achieves the privileged status of "cadet." The following passage from "An Insignificant Adventure with a Demobilized Soldier" describes this status:

> A month and a half ago they all became "candidates," that is they served half of their term and now they are permitted to feel like humans again. They can walk around with their ties and top buttons unfastened, they can use moonshine, smoke in the guard post, (even lay on the cot), sew their own clothes, fix the heels on their boots, and, most importantly, they could defend themselves and, in times of need, raise their hands against the older conscripts. They were strictly forbidden from cleaning up the barracks, washing the floors, repairing other people's uniforms, although, on the other hand, they were still not permitted to force the *salabons*[117] or new recruits to wash your clothes, bring your rations from the dining hall, or make your bed. In a word, although they belonged to a privileged caste, they still could not be fully compared to the benevolent and lazy *didy*[118]or especially to the cautious and uneasy *dembely*.[119] Besides, the persecution and humiliation was still fresh in their minds. Besides, the freshly-baked *candidates* carried a great deal of unspent anger.
>
> Усі вони щойно, півтора місяця тому, стали кандидатами, тобто прослужили половину строку, і тепер їм уже дозволялося відчути себе людьми: ходити з розстібнутими гачком і верхнім гудзиком, вживати самогонку, курити в казармі, (навіть лежати на койці), ушивати одяг, набивати каблуки на чоботах, а найголовніше – захистити себе і, в разі потреби, підняти руку на старші призови. Їм уже суворо заборонялося прибирати в казармі, мити підлогу, прати чужі мундири, хоча, з іншого боку, їм ще не дозволялося змушувати салабонів[120] і молодих прати на себе, носити парашку з їдальні, застеляти ліжка. Словом, вони, хоч і зробились привілейованою кастою, а все ж іще не в усьому могли зрівнятися з благодушними і лінивими дідами, тим більше з обережними й заклопотаними дембелями. Надто ще боліли недавні утиски й приниження, надто багато невитраченої злості носили в собі новоспечені кандидати. (80-81)

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[117] soldiers that have served six months
[118] soldiers that are in the final six months of service
[119] soldiers that have receive notification of their impending discharge from military service but are awaiting transportation home
[120] new recruit

The description of the transition of Serhiiko from new recruit to cadet in "OK, Salamander!" describes the brutal rite of passage that soldiers endure in order to become "candidates":

> However, a year of service finally passed and Serhiiko himself did not realize that he had become a *candidate*. More accurately, he realized this only when he received 20 blows from leather straps against his backside from each of the 'hulks' – this was a ceremonial and traditional deed. Twenty blows of leather straps represented the 20 months that Serhiiko had served. This was a rather painful and severe experience and Serhiiko walked around before the commutator for three days afterwards because he could not sit. But at the same time it was the beginning of freedom and independence since nobody had the right to bug a candidate. This was the beginning of a free and joyous second year of service. Former enemies and tormentors from this point shook his hand, slapped him on the back, and allowed him to 'get some air.' And even the corporal 'Pest' ('Kardan'), the most orthodox of our *didy*, recognized that it was already 'not permissable' to persecute Makovs'kyi.
>
> Як би там не було, а рік служби врешті минув, і Сергійко й сам незчувся, як став кандидатом. Вірніше, він відчув це лише тоді, як одержав від кожного з «бовдурів» дванадцять ременів по задку – це було врочисте і традиційне переведення. Дванадцять ударів ременем відповідали дванадцятьом місяцям, які прослужив Сергійко. То було досить болісне й гостре переживання, після якого Сергійко три дні походжав перед комутатором, бо сидіти не міг. Але разом з тим це був початок свободи й незалежності, бо кандидата уже не мав права ніхто зачепити. Це був початок вільного й веселого другого року служби. Колишні вороги й мучителі відтепер уже віталися з ним за руку, плескали по плечу і дозволяли «хоч на голові ходити». І навіть єфрейтор «Чума» («Кардан»), найбільш ортодоксальний з наших дідів, визнав, що Маковського вже «не пользожено» гнобити. (74)

As Andrukhovych demonstrates, this "caste system" is both pervasive and passively accepted by the soldiers and officers. A soldier's non-participation in the torture of younger soldiers is portrayed as an exception: "That Bubenis was completely strange. He never bugged the new recruits and always sewed on his own collar. / Він узагалі був дивний, той Бубеніс. Ніколи не чіпав молодих і завжди сам підшивав собі комірці." ("How We Killed Piatras" 67).

The negative portrayal of the military is coupled with glimpses of Soviet social problems (i.e., promiscuity, family breakdown).[121] As Valerii Shevchuk notes: "In a few stories Iurii Andrukhovych attempts to describe the modern city and it is here that he attacks such spheres that also did not often appear in the field of artistic observation. / В кількох оповіданнях Юрій Андрухович спробував описати й сучасне місто. І тут він зачіпає такі сфери, які також не часто перебували в полі мистецької обсервації."[122] Andrukhovych's uses the Soviet military as a metaphor for the problems in Soviet-Ukrainian society by revealing the extent to which the military in the Soviet Union functioned as a microcosm of society. As Ellen Jones has noted, since the majority of soldiers in the Soviet military were conscripts, rather than volunteers, the problems of the civilian world were represented to a great degree.[123] As Solomea Pavlychko observes: "The brutality of military life is consonant with the harshness of post-Soviet [or Soviet in the case of the army collection] life in general. It is a life without love, saturated in reciprocal violence, where men rape women and women men, where prostitution, betrayal, and sexual cynicism are the norm in human relations."[124]

Issues of promiscuity and family breakdown figure prominently in the army collection. For instance, the protagonist in "From the Left, Where the Heart Is" leaves the military base to continue an affair that had begun in the military hospital; in "OK, Salamander!" the protagonist meets a woman for trysts off base; in En-Sha ("The Royal Hunts") carries on an affair in the forest that surrounds the military base.

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[121] See Anthony Jones, Walter D. Connor, and David Powell, eds., *Soviet Social Problems* (Boulder: Westview Press, 1991).
[122] Shevchuk 103.
[123] Ellen Jones, "The Armed Forces and Soviet Society," *Understanding Soviet Society*, eds. Michael Paul Sacks and Jerry G. Pankhurst (Boston: Unwin Hyman, 1988). Se especially pp. 244-245.

Although the army collection contains an implicit comparison between the military and society in many instances, it is the final tale in the collection that reveals the full parallel between the two. The beating of the narrator/protagonist in "The Festival of Active Observation" is reminiscent of the beating of the soldier in "An Insignificant Adventure with a Demobilized Soldier." The narrator/protagonist is viciously beaten and, aside from a woman stopping the attack, nobody comes to his aid:

> [...] Then I hear gentle and quick footsteps next to me and a frightened women's voice:
> "What are you doing? Stop it... What good is it to kill him... Everyone is waiting for the musicians, where are the musicians? The administrator has run off and it seems that you are here... Hurry up!"
> And they go to play their music, cackling with satisfaction. Only the one that got it in the teeth is spitting with disgust and cursing.
> But I lay in the damp grass and I don't feel like getting up or moving my arms or legs. [...]
> Doesn't anyone live in this city? What darkness and emptiness – the streets are dead... Where did they all go, why are their windows not shining?
>
> [...] Потім я чую поруч чийсь легкі поспішливі кроки і наляканий жіночий голос:
> — Що ви робите? Припиніть... Ще, чого доброго, вб'єте... Усі вас шукають — де музиканти, де музиканти? Адміністратор забігався, а ви тут, виявляється.... Швидко!
> І вони йдуть грати далі свою музику – захекані й задоволені, тільки той, що дістав по зубах, відпльовується і лається.
> А я лежу в мокрій траві і мені зовсім не хочеться вставати, ворушити руками, ногами. [...]
> Невже в цьому місті ніхто не живе? Яка темрява і порожнеча – мертві вулиці... Куди вони всі поділися, чому не горять їхні вікна? (100-101)

Andrukhovych also reveals that alcoholism is both a problem of the military and of general Soviet society by describing the public drinking of two army veterans in a city park (90). As a result of the dual criticism of the Soviet military and society, *FLWHI* functions as a profound condemnation of the imperial structure still in place at the time of its composition.

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[124] Pavlychko, "Facing Freedom" 18.

III. Abandoning Anti-Colonialism

As Pavlyshyn notes in reference to *Recreations*, the abandonment of the anti-colonial mode of discourse is further evidence of the work's post-coloniality. Pavlyshyn writes that "Iurii Andrukhovych's story *Recreations* is post-colonial [...] in as much as it [...] undermines, re-evaluates, re-uses, and modifies the general anti-colonial characteristics of the Ukrainian cultural tradition [...] / Постколоніальною [...] є повість Юрія Андруховича "Рекреації", оскільки вона [...] переймає, переоцінює, перевикористовує і змінює антиколоніальні загальні місця української культурної традиції [...]"[125] Pavlyshyn defines anti-colonialism thus:

> Anti-colonial [...] cultural phenomena negate the legitimacy of an imperial authority and depart from its ideological constructions. They expose the repressiveness, insidiousness, and illegitimacy of colonial rule and attempt to establish an alternative or opposite hierarchy of values as well as new ideals in human relations. [...] As with the colonial, the anti-colonial aspects of culture also are distinguished by an argumentative monologicity and an orientation towards definite political, social, and cultural results: a stable and overwhelmingly homogeneous empire, for instance, versus an independent and self-governing nation-state.
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> Антиколоніальними [...] є явища культури, які заперечують легітимність імперської влади та похідних від неї ідеологічних конструкцій. Вони викривають насильність, підступність і незаконність колонізатора та прагнуть утвердити альтернативні чи протилежні ієрархії цінностей та ідеали людської спільности. [...] Як колоніальні, так і антиколоніальні явища культури відзначаються аргументаційною монологічністю та орієнтацією на певний політичний, соціальний та культурний результат: на стабільну і максимально гомогенну імперію, наприклад, або на незалежну й самосвідому націю-державу.[126]

As Pavlyshyn notes: "As an attitude in works of literature, the anti-colonial differs little in tone or level of sophistication from the colonial. It is monologic and ideological, and it seeks, usually unconsciously, to speak on behalf of a new officialdom."[127] He notes that

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[125] Pavlyshyn, "Shcho peretvoriuiet'sia v *Rekreatsiiakh* Iuriia Andrukhovycha?" 116-117.
[126] Ibid 116.
[127] Pavlyshyn, "Post-Colonial Features in Contemporary Ukrainian Culture" 45.

anti-colonial rhetoric is concerned with two primary tasks: "to establish a 'national' public – and to persuade it / створити «національну» публіку – і переконати її."[128]

The anti-colonial mode of discourse in Soviet-Ukrainian literature is most prominently represented by works of overt dissent that appeared in the 1960s-early 1970s, such as Valentyn Moroz's *Report from the Beria Reservation* (*Reportazh iz zapovidnyka Berii*) (1971), Ivan Dziuba's *Internationalism or Russification?* (*Internatsionalizm chy russyfykatsiia?*) (1967), and Viacheslav Chornovil's *The Chornovil Papers* (*Lykho z rozumu*) (1967). However, a large number of other literary works were implicitly critical of the Soviet regime and/or society (i.e., Vasyl' Symonenko's poem "The Flight" ["Ia tikaiu vid sebe, vid muky i vtomy..."]) while others remained socialist realist in form but contained subject matter that did not uphold the socialist realist vision of Soviet society (i.e., Oles' Honchar's *The Cathedral* [*Sobor*]). In fact, until socialist realism began its final collapse, beginning approximately in 1989, the one constant feature of Ukrainian literature that can be identified as anti-colonial was the traditional role of the writer as a defender of the Ukrainian language and cultural memory.

Andrukhovych's army collection does not fit the paradigm of the anti-colonial since it not only deconstructs the mythology of imperial culture (socialist realism); it also deconstructs and subverts several important aspects of the anti-colonial mythical structure in Ukrainian culture. For instance, Andrukhovych's decision to explore controversial subject matter in *FLWHI* is a powerful act of dissent;[129] however, it is the mode of the

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[128] Pavlyshyn, "Ukrains'ka kul'tura z pohliadu postmodernizmu" 119.
[129] Krawchenko defines "dissent" thus:

author's reaction to the colonial encounter that defines the collection as a post-colonial text. In fact, it is the manner in which the artist defines and articulates the effects of colonialism that differentiates the anti- from the post-colonial:

> Post-colonialism is different [from anti-colonialism]. It is less reactive, and more original and inventive. It turns the tables on the colonizers, rather than engaging them in combat. The post-colonial work utilizes colonial material – not merely as theme, but as the very vehicle of the production of its own identity. [...] the post-colonial in culture acquires a transcendence over both the colonial and anti-colonial by its more sophisticated perceptual standpoint. It is aware that the affirmation of an anti-colonial credo inevitably relies upon, and preserves, the memory and structure of the opposite ideology; it is aware of the radical relativity of both the term 'colonialism' and its negation, and is content to derive benefit from this state of affairs – in politics through the licence to practise a pragmatism liberated from ideology, in the work of art through the possibility of exploring the consequences of the historical availability of colonial myth without any obligation to confirm or deny it, and with every right to play with it.[130]

Although the army collection is confrontational in its use of controversial subject matter and subversion of imperial mythology, its primary focus is on the exploration of issues of identity and self. Andrukhovych draws on the colonial context and his own experiences as a soldier for the raw material in the collection (i.e., the setting and subject matter); however, this material is used to construct a narrative in which the author contemplates broader issues of creativity, self, and culture.

At first glance, Andrukhovych's treatment of ethnicity appears to be evidence of an anti-colonial attitude since the author uses the issue of ethnicity to reverse the notion of a homogeneous Soviet nation ("Sovietskii narod"). As Pavlyshyn notes, colonial discourse promoted the assimilation of the various Soviet nationalities under the national identity of the colonizer (i.e., Russian):

A dissident is here defined as any individual who expressed disapproval of the existing regime or of one of its policies or actions in a public way, be it by signing a petition, authoring or circulating *samizdat*, writing a letter of protest or complaint, participating in unofficial gatherings such as discussion groups or demonstrations, writing slogans in public places or similar actions. The chief characteristic of such public activity was that it went beyond official forums and was perceived by

> The Ukrainian modern tradition had been built up on a binary opposition between self and other, where the other was the intruder, the colonizer, the enemy. Colonial ideology acknowledged no such difference, denying the selfhood of the colonial subject and proclaiming the sameness of the colonizer and colonized.[131]

However, unlike colonial texts, *FLWHI* deliberately highlights the multi-national make-up of the ranks by including characters of varying ethnic backgrounds. Andrukhovych explicitly mentions the ethnic background of a number of characters: Al'bert Iuriiovych Arbuzov and En-Sha ("The Royal Hunts"), the sergeant-major in "Winter and the Dreams of the Sentry," and Ivan Susanin ("OK, Salamander!") are Russian; Zhora Tsakoiev ("From the Left, Where the Heart Is") is Ossettian; Popa ("From the Left, Where the Heart Is") is Moldavian; Piatras Dominikovych Kaminskis ("How We Killed Piatras") is Lithuanian; Makhlapuu ("OK, Salamander!") is Estonian. The names of characters also provide clues to their ethnic background. For instance, Serhiiko Makovs'kyi ("OK, Salamander!"), Holovatiuk ("How We Killed Piatras"), Orysia ("From the Left, Where the Heart Is"), and Halia ("OK, Salamander!") are Ukrainian. Andrukhovych also refers to unnamed characters by their ethnic background only: an "Uzbek-guard" ("From the Left, Where the Heart Is") and the "Kazakh" ("An Insignificant Adventure with a Demobilized Soldier"). By purposefully identifying the ethnicity of the characters, Andrukhovych demonstrates that, although the characters are compelled to participate in an imperial institution (the military), this experience does not result in a complete assimilation into the culture of the colonizer. The characters maintain a strong sense of

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authorities as violating their norms of permissible behaviour. (Krawchenko, *Social Change and National Consciousness in Twentieth Century Ukraine* 250)

[130] Pavlyshyn, "Post-Colonial Features in Contemporary Ukrainian Culture" 45.

[131] Pavlyshyn, "Post-Colonial Features in Contemporary Ukrainian Culture" 48.

national identity despite the fact that they share in the collective experience of military service.

Throughout the collection the author explores the effect of colonialism on the individual. It is extremely striking that the collection begins with the narrator pondering the loss of his ability to be alone:

> I have an extremely horrible habit – I like to be alone. I like it when there is nobody in the world except for me. Then my sense of pride blossoms, becomes fruitful, because I am the greatest tsar and lord. [...] For two weeks, an entire two weeks, I have been unable to find solitude. The first two weeks out of two years. The two weeks since I became a cadet [...]
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> У мене є препогана звичка – усамітнюватися. Я люблю, коли на світі немає нікого, крім мене. Тоді мої гордощі квітують, плодоносять, бо я – найвищий цар і владика. [...] Два тижні, цілих два тижні я не можу усамітнюватися. Перші два тижні з двох років. Два тижні, як я став курсантом [...] (43)

This passage not only functions as the first instance in which the trauma of enforced participation in the military is revealed; it is also the passage that introduces a major underlying theme of the collection: the profound loss of identity that results from enforced participation in an imperial institution. Characters are displaced from "normal" existence and forced to exist in a place that is geographically removed from their normal reality. As the collection reveals, this displacement results in both a physical and a spiritual degradation.

The tales challenge the notion of military service as a noble occupation and portray it as something that should be avoided at all costs. For instance, the narrator/protagonist in "The Festival of Active Observation" meets with his former circle of friends and, after revealing the brutal reality of service in the Afghan War, his friend comments:

"Pardon me old man, but you are simply an imbecile… You could have avoided this entire ugly episode [military service]. Everybody told you to apply for admission to the institute so that army would have passed you over… And you would have been accepted. None of us questioned it, not even Dombi (Dombi nodded seriously), but it was as if you had lost your mind. You went to work for some sort of underground printing press and went blind working there at night. You see, he likes to turn metal into words! […]"

- А знаєш, старий, ти просто дурник, вибач мені... Ти міг оминути всю цю гидоту. Адже тобі всі казали – поступай в інститут, обійдеться без тебе та армія... Адже ти поступив би – ніхто з нас у тому не сумнівався, навіть Домбі , (Домбі поважно киває), але ти був як забацаний. Пішов на роботу в якусь підземну друкарню і там сліпав ночами – йому, бачте, подобається, як метал стає словом! […] (94-95)

Contrary to the US military's recruitment slogan "Be all you can be" *FLWHI* illustrates that the Soviet military is in institution in which human potential is obliterated. The collection overwhelmingly questions the educational element of military training and service. For example, the narrator in "Winter and the Dreams of the Sentry" ironically states "Please understand, comrade marshall, that we too change in the course of two years, and *I am not sure that these changes are for the better.* / Розумієте, товаришу маршал, що ми надто змінюємося за два роки, і *я не певен, що ці зміни роблять нас кращими.*" [64][132]

The effect of military service on the intelligent and artistic soul is of particular concern in *FLWHI.* For instance, Andrukhovych emphasizes that Serhiiko ("OK, Salamander!") was a student before he was conscripted into the military:

And so Serhiiko Makovs'kyi entered military service. He was an intelligent little boy that had dropped out of university and knew the theories of Einstein and loved Paganini's capriccios. This was a relatively unique occurrence in our daily existence and therefore the thin and shy little student immediately became the centre of attention and attraction.

І от у таке місце потрапив на службу Сергійко Маковський – інтелегентний хлопчина з незакінченою вищою освітою, який знав теорію Ейнштейна і любив каприси Паганіні. Це було досить свіжим явищем у нашому повсякденні, тому тоненький сором'язливий студентик відразу зробився центром уваги і притягання. (71)

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[132] Italics added – D.A.

The protagonist in *Winter and the Dreams of the Sentry* completed one year of studies in Romance and Germanic philology (62, 64). The final tale also emphasizes the protagonist's intellectual nature (94-95). By portraying his protagonists as former students of institutions of advanced learning, Andrukhovych both reflects his own experiences in the military and introduces a subtextual dialogue on the creative process.

The collection opens with the narrator/protagonist relating that he has been unable to find solitude in the two weeks since he began his term of military service. Even in the military hospital, a place of refuge from the endless drills and marches, he is subject to the rituals of military life, such as the washing of already clean floors. The significance of the narrator's inability to find inner peace is that it results in his inability to create. The tale opens with the narrator relating that it is only in a state of solitude that he is able to find inner peace and "[t]hen my sense of pride blossoms and bears fruit, because I am the greatest tsar and lord. / [т]оді мої гордощі квітують, плодоносять, бо я – найвищий цар і владика."(43) Andrukhovych implicitly comments on two vital issues. First, he subtly condemns the mass quality of socialist realism and the notion of an all-Union literature. Secondly, the author rebukes the assignment of a social and political responsibility to the Ukrainian writer. In both readings of the passage, Andrukhovych demonstrates that the denial of individualism and the absence of an opportunity for artistic introspection results in a fundamental loss of creative ability.

The final tale in the collection underscores the subtextual discussion on self and creativity. The very title of the tale, "The Festival of Active Observation," reveals a duality of meanings by playing on opposing concepts of activity and passivity. The tale

is both a celebration of creativity (actively observing) and an acknowledgement of the need to devolve art from pragmatism (observing life rather than taking action).

Allusions to the biblical tale of creation are embedded throughout the collection and serve to underscore the importance of the theme of creativity. For instance, explicit references to the story of creation are found beginning in the first paragraph of the first tale. The narrator refers to himself as Adam: "For some reason I am not Adam / Чомусь я не Адам."(43). This statement is repeated throughout the tale, underscoring the importance of the biblical motif. In fact, the entire tale reflects a profound similarity to the story of Adam and Eve: the protagonist is lured out of the sanctuary (the hospital) by a woman (Orysia) and, although the tale ends before the revelation of his punishment, he imagines that he will be banished. The narrator comments:

> Later, they will parade me around in my mish-mash of civilian clothes and my bare bald head through the parade grounds in front of the entire regiment.
> My actions will be labeled as the 'undermining of combat training.' After a period of two weeks they will be assigned out of our training regiment as unfit to receive the future title of 'sergeant' and they will send me to a mountain base in Central Asia.
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> Пізніше мене вестимуть через плац, перед усім полком, у цивільному мішкуватому одязі, з непокритою стриженою головою.
> Мій вчинок буде названо «підривом бойової готовності». Через два тижні мене відрахують з нашого учбового полку як негідного майбутнього звання «сержант» і переведуть на гірський полігон у Середній Азії. (49-50)

The internal discussion on creativity is also supported by the collection's inclusion of seven tales, paralleling the seven days of creation,[133] and by the focus on the protagonist's struggle in the final tale to regain his ability to observe and create. Overall, the collection demonstrates that the loss of individualism that results from one's participation in the Soviet imperial institution destroys the individual and signals the end of creativity. The

subtextual discourse on creation in *FLWHI* is significant because it is coupled with an abandonment of populist and realistic modes of writing. By exploring the issue of creativity and tending towards fictionality, rather than documentary, Andrukhovych questions the need for a social and political function in Ukrainian literature.

It is important to note that *FLWHI* reflects Andrukhovych's membership in a generation that has overwhelmingly questioned the traditional role and function of literature vis-à-vis Ukrainian society. A number of young Ukrainian authors have retained a traditional view of literature, espousing the need for a social function in literature; however, Andrukhovych and others have attempted to devolve literature from a societal function. Mirroring the philosophy of the Modernists[134], Andrukhovych and others have sought to raise the level of sophistication in Ukrainian culture through a renewed focus on the institution of art. Andrukhovych's comments in an interview with

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[133] This issue was discussed at length in Dr. Natalia Pylypiuk's course on contemporary Ukrainian literature (University of Alberta, 1997).

[134] Oleh Ilnytzkyj writes of the Modernists:

> The truly innovative aspect of modernist ideology for Ukrainian literature rests on the fact that it severed art from its edifying and enlightening function [...]. It also liberated literature in a programmatic sort of way from its fixation on the visibly salient attributes of the Ukrainian identity (i.e., peasant and ethnographic themes). Modernism legitimized art as an autonomous pursuit that had nothing in common with the "masses" and which was to be measured by European (not simply nativistic) standards. This conceptual revolt was engineered by the young intelligentsia which now claimed art as its own independent domain that it singled out for active cultivation. However, in doing so, as the modernist writer Khvyl'ovyi noted, he did not become "asocial." The fact is he simply redefined his social responsibilities. Instead of serving the *narod* (common man), he now saw himself as the servant of a *national culture*, a concept which only during the modernist period emerged as something distinct from the proverbial "people." It was this move away from the "people" to the "culture" that was at the root of all quarrels between Modernists and Populists who often construed this as tantamount to treason. The modernist writer, however, saw no inherent contradiction between the life of art and civic duty becasue he/she was now working on the assumption that *art itself was in the national interest.* ("The Modernist Ideology and Mykola Khvyl'ovyi" 261-262)

Post-Postup reveal that by the mid-1980s Ukrainian literature underwent a significant change:

> 1985 is only the beginning of *perestroika*, however, this year has a deeper significance for me because it is the year of the death of Vasyl' Stus with which a great period of Ukrainian poetry ends, or at least becomes qualitatively different. I have on my mind not only the thematic elements or formal methods, but the very figure of the poet himself in the context of Ukrainian culture and the entire nation. The last of our poet-messiahs was Stus. After his death this mission was exhausted and now Ukrainian poets finally do not have to be messiahs, prophets who listen to the oppressed nation and, perhaps, presents the nation with its only opportunity for survival. We are approaching that point at which the poet will become a poet only – not a prophet, not a rescuer, not a father of the nation, but simply a poet – nothing more and nothing less. For me, this is a departure from a definite magical circle.
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> 1985-ий рік є лише початком перестройки. Для мене він має багато глибше значення тому, що це рік смерті Василя Стуса, якою закінчується великий період української поезії, що по тому стає якісно іншою. Маю на увазі не тільки змістові складники, чи формальні прийоми, скільки постать самого поета в контексті культури і нації в цілому. Останнім з наших поетів-месій був Стус. Після його смерті гадаю, ця місія вичерпана й українські поети вже надалі не мусять бути месіями, пророками, яких слухає пригноблена нація і, може, дають єдиний шанс цій нації для виживання. Переходимо в той стан, коли поет стає поетом – не пророком, не месією, не рятівником, не батьком нації, а просто поетом – не більше і не менше водночас. Як на мене це вихід з певного зачарованого кола.[135]

The cult of the poet to which Andrukhovych refers is a prominent element of the anti-colonial spirit of Ukrainian literature and its demise is a strong indication of an emerging post-colonial attitude. As Andrukhovych notes, "[…] the artist is not obligated to 'serve' anyone. He is motivated above all else by the idea of creativity; not by a social or political one. / […] митець нікого не повинен «обслуговувати»; ним рухає передусім мистецька ідея, а не соціальна чи, там, національна."[136] Oksana Zabuzhko, Andrukhovych's contemporary expresses a similar sentiment: "[…] what we are experiencing now may be called the fall of the 'poetry-as-opposition' tradition. The 'New Wave,' the generation to which I belong, is actually the first one in six decades that

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[135] Iurii Andrukhovych, "P'iat' pytan' do Iuriia Andrukhovycha: Z pryvodu ioho 33-littia," *Post-Postup* 2.8 (1993): 13-14.
[136] Riabchuk, "Zamist' pisliamovy do *Rekreastii*" 118.

has been freed from the obligation 'to save the nation.'"[137] Pavlyshyn has identified this trend as a manifestation of a post-colonial attitude in Ukrainian culture:

> In contemporary Ukrainian culture, then, there is developing a post-colonial momentum. This is encouraging: for in the open space of the post-colonial, in the room which it provides for free improvisations on themes from the past, lies the possibility of relief from the noble, but predictable, literature and culture of duty that used to exist on both sides of the wall between the official and the dissident in pre-independence Ukraine.[138]

It is apparent both from Andrukhovych's statements in the abovementioned interviews and from the collection's subtextual discourse on creativity that *FLWHI* is concerned with formal play, rather than a socially moving and realistic account of his own military service.

As Ihor Rymaruk notes, Andrukhovych's generation is also marked by its reconsideration of the relationship of language in the literary text:

> [...] I think that the greatest merit to be attributed to the generation of the 1980s is the lesson in morality they have taught us all. [...] According to Ocavio Pas [sic] (and I am deeply convinced of this) a writer's morality is to be found not in themes or idea, but in his behaviour one on one with language. In the 1980s, Ukrainian poetry was restored in its true meaning and mission: composing verse not because such-and-such topic is for the public good or will serve a political cause, in other words, for reasons outside poetry, but doing it by abiding by the evolutionary law of the language, which invariably changes decisions made in advance.[139]

Andrukhovych's use of new terminology and his integration of varying registers of language in *FLWHI* are indicative of his participation in the processes described by Rymaruk. Lower registers of language are integrated into the texts and are used by Andrukhovych to create a realistic and genuine portrait of life in the Soviet military and society. The texts include cusses, such as "йолоп" (dumbell), slang terms, such as

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[137] Oksana Zabuzhko, "Reinventing the Poet," trans. Michael M. Naydan, *A Kingdom of Fallen Statues: Poems and Essays by Oksana Zabuzhko*, ed. Marko Carrynyk (Toronto: Wellspring, 1996) 87.
[138] Pavlyshyn, "Post-Colonial Features in Contemporary Ukrainian Culture" 55.
[139] Ihor Rymaruk, "Every Victory in Poetry is Pyrrhic," *Den'* 11 October 1999 <http://day.kiev.ua/DIGEST/1998/02/culture/cul-2.htm>.

"шланг" (lazy-ass), as well as colloquial expressions, such as "нам не до яблук"[140] (48) and "фіґу тобі з маком"[141] (91). Although works such as Mykhailo Osadchy's *Bil'mo* (1976) loosened the stylistic strictures of the Ukrainian literary language, Ukrainian literature continued to be motivated by a desire to project a noble national image. Andrukhovych, on the other hand, rejects a socially edifying notion of literature.

Although Andrukhovych attempts to expand the range of acceptable vocabulary and modes of speech in Ukrainian literary texts, *FLWHI* remains a purely Ukrainian text. Throughout the army collection Andrukhovych makes no attempt at a Russian-Ukrainian bilingualism. In fact, the author's use of Ukrainian throughout the army stories stands in direct opposition to a trend of copying Russian pronounciation, terms, and grammar in spoken Ukrainian [142]. When used, Russian words are set apart from the text, clearly identifying them as "foreign." For instance, Russian military commands are utilized; however, they are transliterated and appear either in direct speech or in quotation marks: "Бстрє-є-є!" (46), «напра-фу!» (70), «налє-фу!» (70), «Хрєнова пайош!» (83). A number of words also appear in the original Russian, although they are set apart from the text: «бодрствующие» (52), «дембель» (51, 65), «воздух» (82), «вспышка» (82), «тяготы и лишения военной службы» (83), «поощрение» (54).

In his discussion of language as metonymy in the postcolonial text, W. D. Ashcroft notes that the use of language as "devices of otherness", that is "the devices which appear specifically utilized to establish the difference and uniqueness of the post-

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[140] "we don't have any time to spare"
[141] "the hell with you"
[142] Larissa M. L. Z. Onyshkevych, "Language Policies in Ukraine: 1933-1998." *The Ukrainian Quarterly* 15.2 (1999): 159.

colonial [postcolonial] texts", are commonly used to signal a cultural gap or fracture between two worlds.[143] By frequently transliterating Russian terms and expressions into Ukrainian and deliberately separating both Russian and transliterated terminology from the Ukrainian text, Andrukhovych denies a Russian/Ukrainian duality of self.

Andrukhovych's choice of setting reinforces the rejection of a colonial notion of homogeneity based on Russian culture and national identity as well as an anti-colonial duality of self based on an oppositionality of Russian and Ukrainian identities. Rather than setting the tales on a military base in Russia, the author chooses to situate the tales outside of the imperial "centre." For instance, a number of tales are clearly set on Ukrainian territory: "The Royal Hunts" is set in a forest detachment near the town of Kachanivka (57); "OK, Salamander!" is set in a forest detachment near the town of Tarasivka (70); "How We Killed Piatras" is likely set in southern Ukraine (65); "The Festival of Active Observation" is set in an unnamed city in Western Ukraine. In fact, Andrukhovych is deliberately non-specific in his choice of setting. There are numerous towns called Tarasivka and Kachanivka in Ukraine, both in the Eastern and Western parts of the country. In "The Festival of Active Observation" Andrukhovych explicitly notes that the city in which the tale is set is fictitious. Judging by the toponyms, it could be set anywhere in Eastern Ukraine: "[...] for our Kryzhopil' (Zhmerynka, Shepetivka, Okhtyrka) [...] / [...] для нашого (-ої) Крижополя (Жмеринки, Шепетівки, Охтирки) [...]" (88). Although the location of military bases is not revealed in "From the Left, Where the Heart Is," the forest setting is reminiscent of "The Royal Hunts" and, as a

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[143] W. D. Ashcroft, "Is That the Congo? Language as Metonymy in the Post-Colonial Text" *Literature and National Cultures*, ed. Brian Edwards (Deakin University: Centre for Studies in Literary Education, 1988) 58-59.

result, it indirectly appears that this military base is also located within Ukraine. "Winter and the Dreams of the Sentry" is the only tale that is clearly located outside of Ukraine. This tale is set in a forest detachment outside of Leipzig (i.e., in Eastern Germany), 50 meters from the West German border (60). In any event, none of the tales in the army collection are explicitly set on Russian territory.

IV. Postmodernism as an Aspect of Post-Coloniality

Following Pavlyshyn's model for identifying a work as a post-colonial text, one can point to the presence of postmodern features in *FLWHI* as further evidence of the collection's post-coloniality. In his analysis of the post-colonial features of *Recreations* Pavlyshyn writes that the novel is post-colonial because it "creates something new in culture, not in the form of a new myth [...], but in the form of an environment in which it is possible to rapidly, freely, and curiously combine the Ukrainian cultural heritage with elements of modernity [...] / створює нове в культурі не у формі нового міту [...], а як простір, у якому можна живо, вільно й цікаво комбінувати спадщину української культури з елементами сьогодення [...]".[144] Pavlyshyn makes a similar claim for postmodernism, stating that postmodernism involves:

> [...] deconstruction, that is the dissolution of ideologies and hierarchies of value and the return of attention to their relativity, in the "scholarly" treatment of phenomenon; the unmasking of ideology not for the purpose of crating a new ideology, but for the destablization of ideology overall.

[144] Pavlyshyn, "Shcho peretvoriuiet'sia v *Rekreatsiiakh* Iuriia Andrukhovycha?" 117.

> [...] в «науковому» трактуванні явищ – не аналіз на основі стійких категорій та логіки, а [...] деконструкція, себто розвінчування ідеологій та ієрархій цінностей і звернення уваги на їхню відносність; розмаскування ідеологій не задля нових ідеологій, а задля дестабілізації ідеології взагалі.[145]

Although he is referring to literary criticism in this passage, this classification can be extended to literature itself. Pavlyshyn also notes that postmodernism involves: "[...] a radical skepticism in face of all manner of systems of explanation, ideology, conception, and even symbolism are linked with the downfall of past teleologies. / [...] з падінням колишніх телеологій пов'язана радикальна скептичність супроти будь-яких пояснювальних систем, ідеологій, понять і навіть знаків."[146] It is evident from these statements that Pavlyshyn considers the deconstructive nature of postmodernism to be a prominent element of the post-colonial attitude in Ukrainian literature.

Andrukhovych's inclusion of subject matter in *FLWHI* that was previously excluded from the canon of socialist realist literature and his reconsideration of fundamental norms in Ukrainian culture not only indicate the author's rejection of literary conventions in Soviet Ukraine; it also marks his participation in an alternative literary process that, after Ukrainian independence, has been identified as profoundly postmodern in its style and outlook.

At first glance Andrukhovych's army collection does not appear to be a postmodern work since it lacks the carnavalesque playfullness of his later novel *Recreations*. However, postmodern elements can be identified in *FLWHI* using Pavlyshyn's definition of postmodernism. Pavlyshyn writes:

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[145] Pavlyshyn, "Ukrains'ka kul'tura z pohliadu postmodernizmu" 118-119.
[146] Ibid 118.

> [...] the postmodern is characterized by irony; the emphasis of instability and the conventionality of all meaning; [...] games, intertextuality, parody, references to preceding works, an acknowledgement of the artificiality of creation; a belief that the maximal effect in art and behaviour is the delight/pleasure of playfulness.
>
> [...] для постмодернізму характерна іронія; підкреслення нестабільності й умовності всіх значень; [...] гри, цитування, пародії, суміші з попередніх творів, визнання штучності зробленого; переконання, що максимальний ефект у мистецтві й поведінці – це радість грайливості. [147]

FLWHI contains many of the features noted by Pavlyshyn. For instance, the text is filled with intertextual allusions, referring to the biblical tale of Genesis (43, 48, 50), Dante's Inferno (45), Paganini (71, 74), Einstein (71), Goethe (64), and Schiller (64).

Andrukhovych's rejection of the social function of the artist, an issue discussed earlier in this chapter, can also be interpreted as evidence of a postmodern outlook. Pavlyshyn writes that postmodernism involves: "[...] a conviction about the failure of the project of modernity with its rational confidence and ambition to be the saviour of humanity and the pretention of universality that justified its aggressive authoritativeness. / [...] переконаність про невдачу проекту модерності з його раціоналістською самовпевненістю, амбіцією бути рятівником людства та претензією на загальнолюдськість, яка ніби виправдовувала його агресивну авторитетність."[148] By abandoning a socially-motivated mode of writing Andrukhovych's army collection is decidedly postmodern.

Andrukhovych's focus on present reality further marks the collection as a postmodern text. As Michael Naydan notes, a concern with present experience is one of the major currents in contemporary Ukrainian writing:

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[147] Ibid 118-119.
[148] Ibid 118.

> Ukrainian literature from *perebudova* to the present has especially focused on two areas: an intense rehabilitation and reappropriation of the Soviet Ukrainian literary and historical past along with the creation of a new literature that deals more immediately with the creation of everyday life in Soviet Ukraine, both in a historical context and in the contemporaneity of the various authors. [...] The one constant of most if not all of the pre- and post-independence Ukrainian writing has been that it is centripetally oriented – it deals exclusively with problems inherently Ukrainian within a Ukrainian context or counterposed against the colonial Soviet state.[149]

Pavlyshyn has identified the abandonment of historicity and a goal-oriented discourse as a marker of postmodernism:

> [...] this [postmodernism] is a sense that the subject remains "beyond" history: in a time that is not procedural and oriented on the attainment/achievement of some sort of objective, but is simply of the present. "History" and "grand narratives" have come to an end and the present assignment is to become part of the contemporary.
>
> [...] це почуття, що суб'єкт перебуває вже «після» історії: в часі не процесуальному, зорієнтованому на наближення до якоїсь мети, а просто теперішньому. «Історія», «великі розповіді» закінчилися, і завдання тепер – влаштуватися в сучасному.[150]

However, he has also identified this as a post-colonial feature: "The post-colonial moment [...] closes off the hegemony of various pasts – most notably for Ukrainian culture the romantic past and its narratives of national origin, suffering and survival – and enforces an orientation on the issues and experiences of self and society as present in the world, now."[151] By describing the Soviet military and the Ukrainian city of the 1980s, *FLWHI* reflects a postmodern focus on contemporaneity.

Finally the dismantling of boundaries in genre, language, subject matter, and cultural systems in *FLWHI* is further evidence of the collection's postmodern attitude. Pavlyshyn writes that postmodernism involves "[...] the mixing of genres, levels of discourse, and high and popular culture. / [...] змішування жанрів, рівнів мовлення,

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[149] Michael M. Naydan, "National Identity for the Ukrainian Writer: Writing into the New Millenium," *Towards a New Ukraine II*, ed. Theofil Kis (Ottawa: University of Ottawa, 1999) 146, 147.
[150] Pavlyshyn, "Ukrains'ka kul'tura z pohliadu postmodernizmu" 118.
[151] Pavlyshyn, "Post-Colonial Features in Contemporary Ukrainian Culture" 42.

високої і популярної культури. "[152] as well as a rejection of the opposition of European culture as an example of cosmoplolitanism, modernity, and urbanism versus Ukrainian culture as provincial, ethnic, and populist. As I have attempted to illustrate, *FLWHI* is a text that abandons a "high" mode of discourse and favours a mixture of literary and colloquial language as well as a mixture of Ukrainian and Western popular culture.

[152] Pavlyshyn, "Ukrains'ka kul'tura z pohliadu postmodernizmu" 119.

CONCLUSION

Iurii Andrukhovych's collection of army tales deserves the attention of scholars and critics. Although critical articles and reviews have been written about Andrukhovych's novels, especially *Recreations*, relatively little has been written about his short stories, essays, and other short prose. *FLWHI* is particularly worthy of study not only because it represents a rite of passage for the author (it is the initial point in his transformation from a poet to a major prose writer), but also because it functions as an effective marker of an emerging post-colonial trend in Ukrainian literature. A post-colonial reading of this collection allows us to better comprehend the development of both Andrukhovych as a writer and what has been described as "postmodernism" in contemporary Ukrainian literature.

Marko Pavlyshyn's analysis of *Recreations* provides an excellent tool in analyzing *FLWHI* as a post-colonial text. Using the guidelines set out by Pavlyshyn, it can be determined that *FLWHI* is neither colonial nor anti-colonial in attitude. It can also be determined that the collection displays a number of features of Ukrainian postmodernism as defined by Pavlyshyn. The importance of the subtextual discourses on identity and creativity further support a post-colonial interpretation of the text.

My choice of methodology has necessarily minimized several fundamental issues raised by postcolonial theorists. For instance, the issue of place and displacement, of central importance in general postcolonial discourse, could not be adequately addressed within the confines of this work. The related issue of "homliness," of primary importance in the writings of Homi Bhabba, was also not addressed in adequate detail.

Besides acquainting the reader with Andrukhovych, his works, and, especially, his army collection, the primary task of this thesis has been to consider the main features of the discussion on post-colonialism in Ukrainian culture and to identify the manner in which they enhance our reading of *FLWHI*. The general inclination to view Ukrainian literature written after 1991 as post-colonial has not as yet led to post-colonial analyses of literary works from the Soviet and post-Soviet periods. It is hoped that this thesis will help to rekindle the debate on post-colonialism in Ukraine that was initiated by Marko Pavlyshyn and George Grabowicz.

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ANNOTATED BIBLIOGRAPHY OF ANDRUKHOVYCH'S WORKS

I: Notes to the Bibliography

This bibliography seeks to outline the publications of Iurii Ihorevych Andrukhovych. All of the works listed in the bibliography were either located or confirmed through multiple or reliable sources. The entries are normally accompanied by an annotation outlining the nature of the work (i.e. poetry, essay, collection, etc.) and, if it is a cycle or collection, the contents of the work. Although bibliographies of Andrukhovych's works have been published, this effort is much more inclusive and detailed. The annotations are specifically designed to allow the reader to map the publication and re-publication of Andrukhovych's various works.

Despite efforts at inclusiveness, a large number of works were omitted from the bibliography. For instance, this document does not include all of Andrukhovych's articles printed in the newspaper *The Day* (*Den'*) because the articles in question can be readily accessed through the newspaper's online archive (<http://day.kiev.ua>) in Ukrainian and in English translation. I have also excluded works that were mentioned in passing in a single source or for which I lacked sufficient bibliographic information. For example, the poems of Bu-Ba-Bu and Andrukhovych's essay "A, elita?" appeared in the journal *Aksent*; however, I was unable to obtain copies of the journal to confirm the date of publication and other pertinent bibliographic information. I was also unable to obtain bibliographic information regarding Andrukhovych's translations from Russian (R.M.

Rilke, B. Pasternak, A. Kim, T. Zul'fikarov, O. Mandel'shtam),[153] Polish (T. Konwicki),[154] and German (R. M. Rilke, F. Holer, F. von Herzmanovsky-Orlano)[155] or to confirm the use of Andrukhovych's lyrics on select albums by Hedgehog (Izhak), Dead Rooster (Mertvyi piven'), and Jeremiah's Lament (Plach Iermeii).

Efforts at compiling a complete bibliography of Andrukhovych's works were severely hampered by the unavailability of new Ukrainian, Polish, and German journals (i.e., *Pereval*, *Chetver*, *Avzhezh*, *Więź*) and books (i.e., *Desiat' ukrains'kykh poetiv*; *Letzter Besuch in Tschornobyl*; *Bu Ba Bu i inni*) at Canadian universities and through the regular library loan system. As a result, this bibliography admittedly does not provide a complete picture of Iurii Andrukhovych as a writer or academic. However, despite the incomplete nature of the work, this effort represents the single most detailed presentation of the publishing history of Iurii Ihorevych Andrukhovych.

II. The Works of Iurii Ihorovych Andrukhovych

"Juri Andruchovytsch." "Takaisin Mukkula-sivulle." 28 Feb. 2000 <http://www.dlc.fi/taifuuni/ANDRU1.HTML>.

This page contains a Finnish translation of an excerpt from *Moskoviada*.

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[153] Riabchuk, "Zamist' pisliamovy do *Rekreatsii*" 113; *Ukraina Irridenta* 8.
[154] *Ukraina Irridenta* 8.
[155] Ibid 8.

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_____. "Pastukh Pustai, poet, barons'kyi syn." Perf. Mertvyi piven'. *Il' Testamento*. GAL, 1996.

_____. "Trava." Perf. Mertvyi piven'. *Il Testamento*. GAL, 1996.

_____. "Try poverkhy vertepu." Perf. Plach Ieremii. *Ia pidu v daleki hori*. Karavan, 1999.

Andrukhovych, Iurii. "Ave, Kraisler! Poiasnennia ochevydnoho." *Suchasnist'* 1994.5: 7-15.

An essay on Bu-Ba-Bu.

_____. "Avtobiohrafiia?" Andrukhovych, *Rekreatsii* (Kyiv) 27-32.

An essay/autobiographical portrait of the author.

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[156] "Nota bibliograficzna," *Erz-Herz-Perc* 125.

_____. "Balada povernennia." *Slovo i chas* 1998.9-10:3.

A single poem.

_____. "Carpathologia Cosmophilica: Sproba fiktyvnoho kraieznavstva." *Suchasnist'* 1997.3: 29-34.

The essay, which has been described as "attempt at a fictional cultural study," was originally presented at a conference "Bukovyna on both Sides of the Dialogue" (*Bukowina po stronie dialogu*) in Sejny (23-26 April 1996) and has also been published in the Polish journal *Więź*.[157]

_____. "Diisnoste slipucha i vysoka." *Vitchyzna* 1985.7: 12-15.

A cycle of 7 poems (military): "Spohad z leninhrads'koi oseni"; "Atlanty i khlib"; "Marsh pikhoty"; "Kino v soldats'komu klubi"; *Z tsyklu* Etiudy budivel' (1. "Etiud teatru"; 2. "Etiud zamku"; 3. "Etiud ratushi").

_____. *Ekzotychni ptakhy i roslyny: Poezii*. Kyiv: Molod, 1991.

_____. *Ekzotychni ptakhy i roslyny z dodatkom 'Indiia': Kolektsiia virshiv*. Ivano Frankivs'k: Lileia-NV, 1997.

A collection of poetry: *Ekzotychni ptakhy i roslyny* ("Pisnia mandrivnoho spudeia"; "Kazkar"; "Astroloh"; "Alkhimiia"; "Romans Martopliasa"; "Blahannia Martopliasa"; "Balada povernennia"; "A tse taka liubovna hra..."; "Muzei starozhytnostei"; "Stykhii"; "Nichna zmina"; "Opivnichnyi polit z Vysokoho Zamku"; "Promovliannia samotnii"); *Try balady* ("Lemberz'ka katastrofa 1826 r."; "Dydaktychna vystava v teatri Bohuslavs'koho"; "Nashyptuvannia z vikiv"); *Novi etiudy budivel'* ("Kasarnia"; "Vokzal"; "Universytet"; "Hrobnytsia"; "Biblioteka"; "Likarnia"; "Planetarii"); *Favstove sviato* (1. "Nich"; 2. "Zoria"; 3. "Sumniv"); "Ekzotychna roslyna — Pasternak"; "Ieronim Bosh XX"; "Tango 'Bila troianda'"; "Tsyrk 'Bagabundo'"; "Vol'f Messing: Vyhnannia holubiv"; "Pani Kapitanova"; "Staryi Oillinyk"; "Doktor Dutka"; "Diadia Zhora, migrant"; "Liubovnyi khid do vulytsi Radians'kii"; *Seredn'ovichnyi zvirynets'* (1. "Iedynorih"; 2. "Ptakhorizka"; 3. "Iekhydna"; 4. "Hryfon"; 5. "Haspyd, abo zh did'ko"); *Iarmarkovi patrety* (1. "Pavlo Matsapura, zlochynets'"; 2. "Vania Kain"; 3. "Ariia Oleksy Rozumovs'koho"; 4. "Pastukh Pustai, poet, baronsk'yi syn"; 5. "Kozak Iamaika"; 6. "Samiilo Nemyrych, avanturnyk, posadzhenyi z gvalt u vezhu, samomu sobi"); *Batal'ni stseny* ("Kolomyis'kyi polk u Paryzhi: 1815"; "Chernihivs'ka mis'ka artyleriia"; "Narbutove 'A': 1917"; "Zahybel' kotliarevshchyny, abo zh bezkonechna podorozh u bezsmertia"; "Vecheria v shablekovtacha"); *Krymynal'ni sonety* ("Nizhnist'"; "Azart"; "Zhyttiepys"; "Mafiia"; "Postril"); *Lypnevi nacherky podorozhn'oho* ("(temnytsi) Lypy v chas dotsvitannia stoiat' zoloti..."; "(richka) Ziishovshy do richky, my vodu..."; "(tsviakharnia) Khtos' kazav: 'My ne ti..."; "(pyvo) My terpliache prozhyly hodynu..."; "(dukh) Dozvol' meni kruzhliaty nad toboiu..."; "(zabuttia) Tak, nache brama — to vkhid..."; "(rebro) Ia viddav by svoie rebro..."; "(zamok) Prohulianka kin'my — velyka pryiemnist'..."; "(rynok) Zamok zikhodyv na zemliu vse menshymy zamkamy..."; "(kolo) Iak chasto, blukaiuchy, ishly my..."); "Do pani Varvary L."; "Iurts'o Drohobych, na prizvys'ko tezh Kotermak..."; "Pidzemne zoo"; "Zmina dekoratsii"; "Vesna vynykaly, de til'ky mohla..."; "Elehiia pislianovorichnoho ranku"; "Try poverkhy vertepu"; "Poshuky vertohradu"; *Indiia* (1. "Indiia pochynaiet'sia z toho, shcho sniat'sia sny..."; 2. "Marko Polo kazav nepravdu,

[157] "Nota bibliograficzna," *Erz-Herz-Perc* 125.

koly…"; 3. "Uviishovshy v khashchi, de povno ptyts'…"; 4. "Zvychaino, shcho rika tiazhiie til'ky vnyz…"; 5. "Povsiudna prysutnist' u khashchakh trytoniv, drakoniv").

_____. "Erts-Herts-Perts." *Chetver* 1996.7.

The essay was originally presented during the *Świat literacki* festival during the literary forum "Pytanie o jedność, pytanie o jedyność" (12-14 May 1994) and was originally published in *Gazeta Wyborca* 4 June 1994.[158] The essay was subsequently re-published in Polish in the collection *Erz-Herz-Perc*.

_____. "Hryfon." Perf. Plach Ieremii. *nai bude vse iak ie*... Harba, 1997.

_____. *I nashe polum'ia tremtyt' na vitri. Zhovten'* 1985.7: 6-7.

A cycle of 5 poems: "Svitanok"; "Doshch na rynkovii ploshchi u L'vovi"; "Zozulia, mozhe, i mekhanichna…"; "Zapytannia ialyntsi"; "Iak zvalasia ta kvitka, ta roslyna…"

_____. "Ia ne boiusia pryvydiv." *Krytyka* 1999.6: 30-31.

A response to Vira Aheieva's essay "Khto boit'sia pryvydu matriarkhatu?"(*Krytyka* 1999.5) regarding the treatment of female characters in the works of Andrukhovych and others. The article is accompanied by a response from V'iacheslav Medvid' ("Poza mezhamy hry").

_____. "Ievanheliie vid Antonycha, abo Zelena knyha proshchannia." *Radians'ke literaturoznavstvo* 1989.10: 55-59.

A scholarly article related to the topic of Andrukhovych's dissertation.

_____. "Indiia." *Suchasnist'* 1994.5: 15-18.

An excerpt from the long poem *Indiia*: 1. "Indiia pochynaietsia z toho, shcho sniat'sia sny…"; 2. "Marko Polo kazav nepravdu, koly…"; 3. "Uviishovshy v khashchi, de povno ptyts'…"; 4. "Zvychaino, shcho rika tiazhiie til'ky vnyz…"; 5. "Povsiudna prysutnist' i khashchakh trytoniv, drakoniv…"

_____. *Iz tsyklu* Lysty v Ukrainu. Andrukhovych, *Rekreatsii* (Kyiv) 247-56.

A direct rendition of the forward to the publication of the collection in *Suchasnist'* and a selection of 11 poems from the cycle *Lysty v Ukrainu*: "(I) Ia zaliz u tuhu, iak v tohu chy v robu…"; "(II) Tse stolytsia derzhavy. Tut dosyt' liudno…"; "(VI) Ia nochuiu tut v takomu domi…"; "(IX) Mandruvaty tut u seredn'ovichchia…"; "(X) Ukraina zh — tse kraina barokko…"; "(XIII) Ia prohravsia v karty, a tse oznaka…"; "(XIV) Skoro sviato: vsia stolytsia rosiis'ka…"; "(XVI) Na Rizdvo v Ukraini diiut'sia rechi…"; "(XVIII) Pro teatry, tsyrky ta ipodromu…"; "(XIX) Veterany, shcho pyshut' virshi, skarhy…"; "(XX) Na ostanni hroshi prydbavshy lainer…" The editors note that the poems were composed in Moscow in 1990. The poems accompany *Moskoviada*.

_____. *Iz tsyklu* Lysty v Ukrainu. *Suchasnist'* 1993.2: 54-60.

A forward and a collection of 11 poems from the cycle *Lysty v Ukrainu*: "(I) Ia zaliz u tuhu, iak v tohu chy v robu…"; "(II) Tse stolytsia derzhavy. Tut dosyt' liudno…"; "(VI) Ia nochuiu tut v takomu domi…"; "(IX) Mandruvaty tut u seredn'ovichchia…"; "(X) Ukraina zh — tse kraina barokko…"; "(XIII) Ia prohravsia v karty, a tse oznaka…"; "(XIV) Skoro sviato: vsia stolytsia rosiis'ka…"; "(XVI) Na Rizdvo v Ukraini diiut'sia rechi…"; "(XVIII) Pro teatry, tsyrky ta ipodromu…"; "(XIX) Veterany, shcho pyshut' virshi, skarhy…"; "(XX) Na ostanni hroshi prydbavshy lainer…" The editors note that the poems were composed in Moscow in 1990. The poems accompany *Moskoviada*.

_____. "Kokhannia i smert' po-lytsars'ky: Vyzvolennia panny." *Suchasnist'* 1994.1: 69-75.

A publication of an essay presented by Andrukhovych at the conference "Dukhovnist' narodiv Tsentral'no-Skhidnoi Ievropy: Eros i Tanatos." (Liublin, May 1993).

_____. *Krymynal'ni sonety. Hrupa 'Bu-Ba-Bu'. Prapor* 1990.7: 6-8.

A cycle of 5 poems: 1. "Nizhnist'"; 2. "Azart"; 3. "Zhyttiepys"; 4. "Mafiia"; 5. "Postril."

_____. *Lysty v Ukrainu. Chetver* 1993.4.

A cycle of poems.

_____. "Mala intymna urbanistyka." *Krytyka* 2000.1-2: 9-11.

An article on the city of L'viv.

_____. *Moskoviada: Roman*. Andrukhovych, *Rekreatsii* (Kyiv) 113-256.

A novel (republication).

_____. *Moskoviada: Roman zhakhiv. Suchasnist'* 1993.1: 40-84; 1993.2: 10-53.

A novel (serialized).

_____. "Mozhlyvo ia dochekaiusia vzhe zavtra?" Interview with Liudmyla Tarnashyns'ka *Literaturna Ukraina* 29 Oct. 1998: 6.

_____. *Mynaiemo shchomyti. Zhovten'* 1989.9: 2-5.

A cycle of 9 poems: *Try balady* (1. "Lemberz'ka katastrofa 1826 r."; 2. "Dydaktychna vystava v teatri Bohuslavs'koho"; 3. "Nashiptuvannia z vikiv"); *Iz tsyklu* Mistechkovi portrety ("Ful'men"; "Tsyhan Vasyl'"; "Iarosalv Hartsiia Lorka"; "Fotopavlo"; "Elehiia susidnykh oblych"; "Shkola. IV chvert'").

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[158] "Nota bibliograficzna," *Erz-Herz-Perc* 125.

_____. *Napruha rusla. Vitchyzna* 1988.11: 13-17.

A cycle of 11 poems: "Samospalennia sadu, i tsia netryvka pohoda…"; "Dochekalysia. Pid nebom zatsvila osinnia taina…"; "Shchoino cherven', a zapakh vid lyp, niby v lypni…"; "Nekhai uzhe ne nam — solodki iahody…"; "Elehiia shistdesiatykh"; "Ii pal'techko radisne i chervone…"; "Serpen', Dnister"; "Nichna zmina"; *Z tsyklu* Fotoetiudy (1. "Etiud nespokoiu"; 2. "Vulychnyi etiud"; 3. "Etiud z voronamy").

_____. *Nebo i ploshchi: Poezii.* Kyiv: Molod, 1985.

A collection of poetry.

_____. *Nezdolannyi chuty dzvin. Zhovten'* 1982.5: 11.

A translation of 2 poems from a German edition of Edgar Allen Poe: "El'dorado"; "Dzvony."

_____. Personal interview. Nov. 1998.

_____. *Perverziia: Roman.* Ivano-Frankivs'k: Lileia-NV, 1997.

A novel (republication).

_____. *Perverziia: Roman. Suchasnist'* 1996.1: 9-85; 1996.2: 9-79.

A novel (serialized).

_____. *Perverziia: Uryvky z romanu. Psy sviatoho Iura* 22-73.

Excerpts from *Perverziia.*

_____. "Poetychnyi tekst iak nasharuvannia mifiv: Zi sposterezhen' nad 'Knyhoiu Leva' B. I. Antonycha." *Visnyk Prykarpats'koho universytetu: Filolohiia.* Vypusk 1. Ivano-Frankivs'k: Plai, 1995. 179-85.

A scholarly article related to the topic of Andrukhovych's thesis.

_____. "Postmodernizm — ne napriam, ne techiia, ne moda…" *Slovo i chas* 1999.3: 66-67.

A brief article on Ukrainian postmodernism.

_____. *Povik ne vyshchezne trava. Ukraina* 29 Jan. 1989: 7-8.

A cycle of 7 poems: "Kraina ditei"; "Ariia Oleksy Rozumovs'koho"; "Kozak Iamaika"; "Pavlo Matsapura, zlochynets'"; *Tsyrk 'Bahabundo'* (I. "Ia prodaiu kvytky na mahiv i na mimiv..."; II. "Ia prodaiu kvytky na blazniv i fakiriv..."); "Futbol na monastyrs'komu podvir'i."

_____. "Re: Propozytsiia." E-mail to Darusia Z. Antoniuk. 6 Dec. 1999.

_____. "Re: Propozytsiia." E-mail to Darusia Z. Antoniuk. 7 Dec. 1999.

_____. "Re: Sumizh z kavalkiv." E-mail to Darusia Z. Antoniuk. 20 Feb. 2000.

_____. *Rekreatsii. Suchasnist'* 1992.1: 27-85.

Andrukhovych's first novel (initial publication).

_____. *Rekreatsii: Roman*. Andrukhovych, *Rekreatsii* (Kyiv) 33-112.

A novel (republication).

_____. *Rekreatsii: Romany*. Ivano-Frankivs'k: Lileia-NV, 1997.

_____. *Rekreatsii: Romany*. Kyiv: Chas, 1997.

An anthology containing an autobiography (*Avtobiohrafiia?*), Andrukhovych's novels (*Rekreatsii* and *Moskoviada*), selected poems from the cycle *Lysty v Ukrainu*, an introductory essay by Olia Hnatiuk ("Avantiurnyi roman i povalennia idoliv"), and an essay by Iurii Sherekh-Shevel'ov ("Ho-Hai-Ho: Pro prozu Iuriia Andrukhovycha i z pryvodu").

_____. "Samiilo z Nemyrova, prekrasnyi rozbyshaka." *Pereval* 1991.1.

_____. *Seredmistia: Poezii*. Kyiv: Radians'kyi pys'mennyk, 1989.

_____. "Sotvorinnia trykutnyka." *Nova degeneratsiia*. By Ivan Andrusiak, Stepan Protsiuk, Ivan Tsyperdiuk. Ivano-Frankivs'k, 1992.

An introduction to the anthology of writings by the members of the contemporary literary group Nova degeneratsiia.

_____. "Try poverkhy vertepu." Performed by Plach Ieremii. *Ia pidu v daleki hory*.

_____. "Tsentral'no-skhidna reviziia." *Suchasnist'* 2000.3: 5-32.

_____. "Velyke okeanichne plavannia B. I. Antonycha." *Vsesvit* 1990.2: 135-41.

A scholarly article related to the subject of Andrukhovych's dissertation.

_____. "Viruiu v zhyttievu sylu svitla." *Zhovten'* 1982.5: 10.

A collection of 4 poems: "Zaperechuiu smertel'nu sylu zloho…"; "Zaplach, pidmaistre, na blakytnii vezhi…"; "Pisnia mandrivnoho spudeia"; "Tse vechirnia taiemnytsia haliavyn…"

_____. "Vstup do heohrafii." *Pereval* 1993.1.

_____. "Vybrani kavalky." *Bu-Ba-Bu* 3-76.

Selections of prose and poetry presented in four sections:
1. *Vidchynennia balahanu: Virshi dytiacho-iunats'ki i podal'shi: Popuri na vil'ni temy*
"Ia mih by hnaty teple stado…"; "Ahov, moi malen'ki chorteniata…"; "U n'oho palka potreba…"; "V retori varyt'sia kokteil'…"; "Ia sluzhyvsia. Ia, mov kin', pohryz vudyla…"; "Iak my khodymo oboie…"; "Bratove, do vohniu mene pryimit'…"; "Vin duzhe poliubyv stare kaminnia…"; "Koly mandrivnyk povernuvsia dodomu…"; "Vesnianka do snu"; "A tse taka liubovna hra…"; "Stykhii: Madryhalyk"; "Pokhvala s'omomu tramvaievi"; "Opivnichnyi polit z Vysoko Zamku"; "Promovlennia samotnii"; *Try balady* (1. "Lemberz'ka katastrofa 1826 r."; 2. "Dydaktychna vystava v teatri Bohuslavs'koho"; 3. "Nashiptuvannia z vikiv"); "Favstove sviato"; "Ekzotychna roslyna — Pasternak"; "Rizdv'iani vakatsii"; ""Elehiia pislianovorichnoho ranku."
2. *Samiilo Nemyrych ta inshi bandyty: Halareia pochvar*
"Samiilo z Nemyrova, prekrasnyi rozbyshaka"; "Anhely Bozhi — i ti ne znaiut' ptakha…"; *Seredn'ovichnyi zvirynets': Z kolektsii Mikel'an'iolo Romano (vin zhe Hustav Zuppe)* (1. "Iedynorih"; 2. "Ptakhorizka"; 3. "Iekhydna"; 4. "Hryfon"; 5. "Haspyd, abo zh did'ko"); *Lypnevi narechky podorozhn'oho: Notatky mandrivnoho spudeia Inokentiia Syl'vestra Kots'koho* ("(Temnytsi) Lypy v chas dotsvitannia stoiat' zoloti…"; "(Richka) Ziishovshy do richky, my vodu…"; "(Tsviakharnia) Khtos' skazav 'My ne ti…"; "(Pyvo) My terpliache prozhyly hodynu…"; "(Dukh) Dozvol' meni kruzhliaty nad toboiu…"; "(Zabuttia) Tak, nache brama — to vkhid…"; "(Rebro) Ia viddav by svoie rebro…"; "(Zamok) Prohulianka kin'my — velyka pryiemnist'…"; "(Rynok) Zamok zikhodyv na zemliu vse menshymy zamkamy…"; "(Kolo) Misto nemov suzir'ia…"); *Krymynal'ni sonety: Istorii, pidslukhani v korchmi Makol'ondry* (1. "Nizhnist'"; 2. "Azart"; 3. "Zhyttiepys"; 4. "Mafiia"; 5. "Postril"); *Zahybel' kotliarevshchyny, abo zh bezkonechna podorozh u bezsmertia: Prorokuvannia Abrahama fon Ashenbakha* ("nosatok nadtsiat' perekhyleno…"; "stavaite svichkamy pochvary didony syvilly svichada…"; "— Khodimo rozbudymo Matsapuru, — nareshti spomihsia…"; "Pavlo Matsapura, Zlochynets'"; "Pastykh Pustai, poet, barons'kyi syn"; "Kozak Iamaika"; "Samiilo Nemyrych, avanturnyk, posadzhenyi za hvalt u vezhu, samomu sobi."
3. *Deiaki mahichni okazii: Sutsil'nyi triller*
Introduction; *Tsyrk 'Bahabundo'* ("Ia prodaiu kvytky na mahiv i na mimiv…"; "Ia prodaiu kvytky na blazniv i fakiriv…"); Dodatok № 1 "Seans Iliuzionista"; Dodatok № 2 "Shablekovtach"; *Vechirka z monstramy: Uryvok iz povisti* Rekreatsii; *Tsyrk 'Bahabundo'* ("Ia prodaiu kvytky na konei ta verbliudiv…"; "Ia prodaiu kvytky na tsytry i tamburyny…"
4. *Patriarshi poslannia: Virshi z pryvodu ta vypadkovi*
"Do pani Varavry L."; "Pisn' pro pana Bazia: Z reklamnoho videoklipu matrymonial'noi firmy 'Bazylevs'"; "Liamentatsiia, abo zh plach Patriarkha na Sviate Rizdvo R. B. 1992"; "Rozumiiete druzi kozhen nash krok tse praimuvannia…"; "Pam'iatnyk"; "— A ia maizhe nichoho ne zrozumila…"

_____. "Zabavy z vohnem i mechem." *Krytyka* 1999.9: 29-31.

An article discussing the film *With Fire and Sword.*

_____. *Zliva, de sertse: Opovidannia. Prapor* 1989.7: 43-101.

A collection of 7 short stories (military): "Zliva, de sertse"; "Korolivs'ki lovy"; "Zyma i sny vartovoho"; "Iak my vbyly Piatrasa"; "O'kei, Salamandra!"; "Neznachna pryhoda z demobilizovanym"; "Sviato aktyvnoho spohliadannia."

Andrukhovych, Iurii, Bohdan Boiko, Dmytro Dzvinchuk, Iaroslav Doroshenko, Volodymyr Kachkan, Vasyl' Lesiv, Stepan Pushyk, Vasyl' Rudkovs'kyi, Vasyl' Riabyi, Vasyl' Skrypnychuk, Dmytro Iusyp, Iaroslav Iarosh, eds. *Iavorove lystia: Tvory pys'mennykiv Ivano-Frankivshchyny*.. Comp. Mykhailo Andrusiak. Knyha persha: Poeziia. Kolomyia: Vik, 1996.

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_____. "Library." Trans. Virlana Tkacz and Wanda Phipps.*Ten Years of Poetry from the Yara Theatre Workshops at Harvard*. Ed. Virlana Tkacz. New York: Yara Arts Group, [1998]. 13.

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_____. *Recreations*. Trans. Marko Pavlyshyn. Edmonton: Canadian Institute of Ukrainian Studies Press, 1998.

_____. "Semper Tiro: Against the Background of *Perversions* and *Recreations*." Interview with Natalka Bilotserkivets, May 1997. *Ukrains'ka kul'tura* 1997.8-9. 4 Apr. 2000. <http://www.utoronto.ca/cius/HTMfiles/Langlit/Andrukh/and-intr.htm>.

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A translation of the 10th chapter of *Perverziia*.

Andrukhovych, Yury. "Observation Duty." Trans. Christine M. Sochoky and George Packer. *From Three Worlds: New Ukrainian Writing*. Ed. Ed Hogan. Boston: Zephyr Press, 1996. 207-24.

A translation of the final tale ("Sviato aktyvnoho spohliadannia") in Andrukhovych's collection of short stories *Zliva, de sertse*.

"Bibliography: Iurii Andrukhovych." 2 pp. 4 Apr. 2000. <http://www.utoronto.ca/cius/HTMfiles/Langlit/Andrukh/and-bibl.htm>.

Bu Ba Bu i inni: (ukraincy): I na co nam Nietzsche? Warszawa: Literatura na Świecie, 1995.

Includes essays and prose by Andrukhovych: "Ave, Chrysler!", trans. Bohdan Zadura; "Samijlo Niemirycz, watazka doskonaly," trans. Joanna Rachon; "Wiersze," trans. Bohdan Zadura; "Miasto-okręt," trans. Ola Hnatiuk.

Burlesk, Balahan, Bufonada. Literaturna Ukraina 30 Mar. 1989: 4.

A collection of poetry by Victor Neborak, Oleksandr Irvanets', and Iurii Andrukhovych. Includes 3 poems by Andrukhovych: "Kozak Iamaika"; "Sanitorochka raia: Travneva balada"; "Vokzal."

"Iurii Andrukhovych." 4 Apr. 2000 <http://www.rkosarenko.u-net.com/andr.htm>.

This page provides links to a number of Andrukhovych's poems: "Promovliannia samotnii"; "Seredn'ovichnyi zvirynets'"; "(Rebro)"; "Postril"; "Kozak Iamaika"; "Samiilo Nemyrych, avanturnyk, posadzhenyi za hvalt u vezhu, samomu sobi."

"Iurii Andrukhovych: Alfavitnyi pokazhchyk tvoriv." 4 Apr. 2000. <http://poetry.uazone.net/andrukhovych/index.html>.

This page provides links to individual poems and cycles of poems: *Lysty v Ukrainu* (I. "Ia zaliz u tuhu, iak v tvohu chy v robu..."; II. "Tse stolytsia derzhavy. Tut dosyt' liudno..."; VII. "Ia nochuiu tut u takomu domi..."; IX. "Mandruvaty tut u seredn'ovichchia..."; X. "Ukraina zh – tse kraina barokko..."; XIII. "Ia prohravsia v karty, a tse oznaka..."; XIV. "Skoro sviato: vsia stolytsia rosiis'ka..."; XVI. "Na Rizdvo v Ukraini diiut'sia rechi..."; XVIII. "Pro teatry, tsyrky ta ipodromy..."; XIX. "Veterany, shcho pyshut' virshi, skarhy..."; XX. "Na ostanni hroshi prydbavshy lainer..."); *Indiia* ("Indiia pochynaiet'sia z toho, shcho sniat'sia..."; "Marko Polo kazav nepravdu, koly..."; "Uviishovshy v khashchi, de povno ptyts'..."; "Zvychaino, shcho rika tiazhiie til'ky vnyz..."; "Povsiudna prysutnist' u khashchakh trytoniv, drakoniv..."); *Seredn'ovichnyi Zvirynets'* ("Iedynorih," "Iekhydna," "Hryfon"); "Promovliannia samotnii"; "(Rebro)"; "Postril"; "Kozak Iamaika"; "Samiilo Nemyrych, avanturnyk, posadzhenyi za hvalt u vezhu, samomu sobi"; "V retori varyts'ia kokteil'"; "Vesnianka do snu"; "A tse taka liubovna hra...".

"Juri Andruchovytš. *Kustannus Oy Taifuunin Kamikaze-kijasto esittelee "välieurooppalaisia" – vieraita, joita voi myös nähdä ja kuulla Mukkulan kansainvälisessä kirjailijatapaamisessa 16.-19.6.1997*. 28 Feb. 2000 <http://www.dlc.fi/taifuuni/MUKKULA.HTML>.

This page provides links to Finnish translations of excerpts from *Moskoviada* and *Perverziia*.

Lindqvist, Sigvard, ed. *Det okända Ukraina: Ukrainska dikter*. Wettern, 1995.

Neborak, Viktor, Iurii Andrukhovych, Oleksandr Irvanets'. *Kraisler Imperial. Chetver* 1996.6.

Includes a section by Viktor Neborak (*Kraisler Imperial*), an essay by Andurkhovych ("Ave, Kraisler"), a section by Oleksandr Irvanets' (*Zibrane*), a section entitled *Zolotohomoniia*, and a section entitled *Arkhiv epokhy Kraisler Imperial: Slovo vid khudozhnykiv-oformliuvachiv*.

Oxygen Starvation = Kysnevyi holod. Screenplay by Yuri Andrukhovych and Andriy Donchuk. Dir. Andriy Donchyk. Kobza, c1991.

Para parodii. Slovo i chas 1990.6: 93-95.

A cycle of poems by Oleksandr Irvanets' and Iurii Andrukhovych. Includes 2 poems by Andrukhovych: "Kozak Iamaika"; "Hrudneva balada."

Pokal'chuk, Iurii, Iurii Andrukhovych, V'iacheslav Medvid', Ihor Rymaruk, Vasyl' Herasym'iuk, Viktor Neborak, Oleksandr Irvanets'. "Deklaratsiia literaturnoho hurtu 'Psy sviatoho Iura'." *Psy sviatoho Iura* 7.

Pokal'chuk, Iurii, Ihor Rymaruk, Iurii Andrukhovych, Vasyl' Herasym'iuk, V'iacheslav Medvid', Viktor Neborak, Oleksandr Irvanets'. "Deklaratsiia literaturnoho hurtu 'Psy sviatoho Iura'." *Suchasnist'* 1995.1: 13.

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Rymaruk, Ihor, ed. *Visimdesiatnyky: Antolohiia novoi ukrains'koi poezii = Poets of the Eighties: An Anthology of New Ukrainian Poetry*. Edmonton: Canadian Institute of Ukrainian Studies Press, University of Alberta, 1990.

Includes 5 poems by Andrukhovych: "Kraina ditei"; "Kozak Iamaika"; "Pavlo Matsapura, zlochynets'"; "Promovliannia samotnii"; "Opivnichnii polit z Vysokoho Zamku."

Simonek, Stefan, and Alois Woldan, eds. *Stanislau-Europa erlesen: Galizien*. Klagenfurt: Wieser, 1998.

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